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**3B,**

# HANDBOOK

TO

## THE BOWES MUSEUM,

### BARNARD CASTLE.

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COMPILED BY THE CURATOR.

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**PRICE SIXPENCE.**

BARNARD CASTLE:

PRINTED BY W. R. ATKINSON, "TEESDALE MERCURY" OFFICE.

1893.

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B25m

1893



acc. no. 883.

THE Bowes Museum was founded by the late JOHN BOWES, Esq., of Streatlam Castle, and his wife, JOSEPHINE BENOITE, Countess of Montalbo.

The Foundation Stone was laid on November 27th, 1869, and the Museum was formally opened to the public on JUNE 10th, 1892, by

SIR JOSEPH WHITWELL PEASE, BART., M.P.

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The Museum is open Free to the Public every week-day except Thursday, when it is entirely closed.

OWEN STANLEY SCOTT,

*April, 1893.*

*Curator.*

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## INTRODUCTION.

The late Mr. John Bowes and his first wife Bénoîte Joséphine Bowes, the Countess of Montalbo, besides their residence at Streatlam Castle, near the town of Barnard Castle, had a house in Paris, and in fact principally resided in France. They were, both of them, great lovers and patrons of Art, and some time previously to the year 1862 had formed the idea of collecting pictures and other objects of Art, partly for their own gratification, but also with the intention of founding a Public Museum. From the time of adopting this view they systematically set themselves to acquire examples which should be adapted for this purpose, in being representative of various classes, styles, and periods of Art.

The question then arose where the Museum should be. Their original intention was to locate it in France. The Countess of Montalbo was a French lady, and in the first instance thought of the country of her birth. Their original idea was to build the Museum at or near Calais, within the Countess of Montalbo's own country, France, and yet looking towards England, Mr. Bowes' country. They abandoned this idea from a consideration of the permanently unsettled state of politics in France. They thought there was less chance of revolutions occurring, in which the works of art might be injured, in England than in France.

The result was that they ultimately decided upon Barnard Castle, as being a town with which Mr. Bowes' ancestors had been connected for many centuries, and the nearest place of importance to Streatlam Castle.

Another difficulty then arose. According to English law, under the Mortmain Act, as it then stood, the Countess of Montalbo could not carry out her desire unless she conveyed the site of the Museum to trustees in her lifetime, and unless she survived twelve months the date of the deed of conveyance. But she did not at all wish to convey it in her lifetime. She was much younger than Mr. Bowes

and she anticipated that he would survive him. Her idea was that, when she was left a widow, she would live in the upper stories of the Museum, where the Curator now resides, and would superintend the arrangement of her collections. She intended after her death to bequeath everything for the public benefit, but she did not wish to be interfered with by any one during her lifetime.

This difficulty was mentioned to the late Right Hon. Sir William Hutt, K.C.B., who was a connexion of Mr. Bowes. Sir William Hutt was successively M.P. for Hull and for Gateshead from 1832 to 1874, and for many years resided at Gibside Park near Gateshead.

Sir Wm. Hutt introduced into Parliament a Bill to enable any person to bequeath by will, subject to certain restrictions, land not exceeding twenty acres for any one public park, two acres for any one public museum, or one acre for any one school house.

This Bill was an obvious improvement in the law, and it passed through Parliament without opposition. Its title was "The Public Parks, Schools, and Museums Act," 1871. Its provisions are still part of the law of the land, though the Act itself was repealed in 1888 on the passing of a Consolidating Act.

In the meantime Mr. and Mrs. Bowes had commenced to acquire the land intended for the site of the Museum and Park.

The years 1865 to 1870 were employed in buying the land, and the foundation stone of the Museum was laid on Saturday, November 27, 1869, without public ceremony. The only persons present were Mr. and Mrs. Bowes, the late Mr. Ralph Dent (then estate agent to Mr. Bowes), the late Mr. J. E. Watson (the English Architect), and Mr. Joseph Kyle of Barnard Castle (the builder). The Countess of Montalbo laid the foundation stone, saying to her husband, 'I lay the bottom stone, and you, Mr. Bowes, will lay the top stone.' The trowel used on this occasion is in the Museum and bears the following inscription :

On Saturday, the twenty-seventh day of November, Anno Domini 1869, this Trowel was used by JOSEPHINE BÉNOÎTE, Countess of Montalbo, wife of JOHN BOWES of Streatham Castle, Esquire, in placing the first stone of her Museum.

Architect, J. E. WATSON of Newcastle-on-Tyne.

In the Spring of 1870 the building was actually commenced.

Mr. Joseph Kyle, was the builder; Monsieur Jules Pellechet of Paris, and the late Mr. John Edward Watson, of Newcastle-on-Tyne, were the joint architects.

The building stone used for the exterior of the building was from Dunn House Quarry on Mr. Bowes' estate. That used for the interior was partly from Dunn House Quarry and partly from Stainton Quarry, also on the Bowes (now the Strathmore) estate. The polished granite used for the steps and columns of the principal staircase was from Peterhead and Aberdeen, and that for the landings was from Craigleath, near Edinburgh.

Mr. Bowes was a Landowner, and also for many years had been engaged in the trade of a Colliery owner. The trade had been fairly prosperous for a number of years, up to the date 1870, of which we are now speaking. In the winter of 1872-1873 occurred the coal famine, and for about two years at that period colliery owners received exorbitant prices for their coals, and made very large, though temporary, profits.

During these prosperous years (1870-1873), the building of the Museum proceeded apace.

In the meantime a large portion of the pictures which are now in the Museum had been in great peril ; firstly, during the siege of Paris by the Germans in the winter of 1870—1871, and subsequently during the possession of Paris by the Commune, March to May, 1871. The pictures had been removed by Mr. and Mrs. Bowes from their residence, 7, Rue de Berlin, in the centre of Paris, to a distant part of Paris, for greater safety in case of civil commotion. The house in which they were placed was in Rue Blomet in the Arrondissement of Vaugirard, a south-western suburb of Paris, and was surrounded by small cottages and market gardens. This house was actually struck during the siege by a Prussian shell, which exploded fortunately without doing serious damage. The fragments of the shell were collected, and may now be seen in a small glass case in the Picture Gallery. The collections were preserved unharmed, but the gentleman who guarded them died afterwards from the effects of the anxiety and want experienced during that terrible period.

### THE FOUNDER'S WILL.

The Countess of Montalbo, whose health had long been failing, died on February 9, 1874.

Her Will and Codicil are the documents which have founded the Museum and Park, and have given this princely gift to the inhabitants of Barnard Castle and to the world. These documents, which are dated 12th and 19th July, 1871, contain numerous provisions for the management of the Museum and Park, and conclude with the following words, addressed to all concerned :

' I request that the Museum and Park may be called the Josephine and John Bowes Museum, and the Josephine and John Bowes Park.

' And I request and adjure the inhabitants of Barnard Castle, with a common accord, to aid the Committee as far as possible in guarding their Museum, the contents of which it has taken so much of my time and trouble to collect and bring together, and their Park.'

The Countess of Montalbo left no investments or money endowment for her Foundation, but she left a large quantity of works of art which she had collected and intended for the Museum. At her death some of these works of art were in England, but the bulk of them were still in France.

At her death the buildings had been commenced, but were far from complete.

Mr. Bowes, after his wife's death, proceeded with the erection of the Museum buildings, at his own expense. He also, so long as he lived, paid out of his own funds all the expenses of maintaining the Museum. He also placed in the Museum and gave to it in his lifetime numerous works of art of great value, in addition to those bequeathed to the Museum by the Countess of Montalbo's will.

After 1873 the prosperity of the Colliery trade waned, and finally entirely disappeared. The building of the Museum slackened in a corresponding manner, and about the year 1882 it finally ceased for want of money. Since that year practically no progress has been made towards the completion of the Museum and Park. It is fortunate that they were so far advanced as they were before imperious necessity stopped their progress.

The total cost to the Countess of Montalbo and to Mr. Bowes of purchasing the site of the Museum and Park, and erecting the Museum was something over £100,000. The cost of the contents of the Museum is never likely to be known, as imperfect records only exist of the details of the acquirement by them of the works of art now in the Museum. The contents of the Museum are at present insured for sums amounting to £54,000.

About the year 1880 Mr. Bowes moved into the Museum a large quantity of pictures and other works of art. Some of these had been sent over from France as far back as 1872, and had remained in England for several years packed up, because the Museum was not sufficiently far advanced to receive them. Others Mr. Bowes sent over from Paris in and about 1880, direct to the Museum, though a considerable portion of these had to remain packed up. Some, indeed, so remained until after Mr. Bowes' death, which occurred on October 9th, 1885. Mr. and Mrs. Bowes both lie buried in the vault underneath the family private chapel at Gibside, near Gateshead.

#### MR. BOWES' WILL.

The purport of Mr. Bowes' Will, so far as relates to the Bowes Museum and Park, is as follows:—

He bequeathed to it legacies amounting to the princely sum of £135,000, and a further contingent share of residue, but these legacies are contingent upon his property being sufficient to pay previously a number of legacies to individuals, which he calls his general legacies. The legacies to the Museum were also by law contingent, as all legacies are, on his debts being first paid. The legacies are also liable to be defeated or reduced by the rule of English law which prohibited money arising out of, or connected with, land, from being bequeathed to any purpose called in law a charitable purpose. The Museum and Park are, in law, charitable purposes, as being for the benefit of the public.

Mr. Bowes mentions in his Will that his first wife died possessed of a large number of pictures, books, works of art, curiosities, antiquities, and articles of furniture of great rarity and value, and that some of them had been then (1878) brought over to England, and the remainder he intended to bring over to England as soon as might

be. He further states that the Museum buildings were begun by his first wife in her lifetime, and were considerably advanced at her death, and he had since proceeded with them and had then (1878) nearly completed them. He further mentions that he had retained and appropriated to his own use certain parts of his said first wife's personal property, including divers articles of furniture and other effects, which he had considered not fit to be placed in the Museum, and which the trustees of his first wife's Will had forbore to sell.

And he states that he had, since the death of his first wife, paid out of his own moneys divers large sums far exceeding the value of the articles so appropriated by him (and far larger than was anticipated or provided for by his first wife) for or towards the completion of the Museum and otherwise for carrying out the objects contemplated by her Will.

He then directs his trustees to select out of his own effects such articles as his trustees or trustee shall think fit to be placed in the Museum, and to deliver the articles so selected to the trustees of his first wife's Will, for the purpose of being placed in the Museum. And he declares that the pecuniary legacies bequeathed by his Will to the trustees of his first wife's Will, shall be accepted by them in full satisfaction of all claims upon his estate in respect of the parts of her personal property which he had appropriated as before recited. And he declares that a sufficient part of the said legacies shall, if necessary, be applied in satisfying any such claim, and all costs and expenses which his estate might incur in relation to any such claim.

The short effect, therefore, of Mr. Bowes' Will is that he purported to bequeath £135,000 to the Museum, but that the payment of any part of this sum was contingent on his property turning out to be sufficient to pay, firstly, all his debts, and, secondly, the other legacies which he directed to be paid before the legacies to the Museum.

At the time of Mr. Bowes' death, besides the works of art which were then in the Museum, a large number of objects—including pictures and tapestries of great value—still remained in Paris, and these were claimed by the trustees of the Museum as belonging to the Museum.

These articles consisted of two separate categories, namely, those which belonged to the Countess of Montalbo in her lifetime and which

therefore are bequeathed by her Will, and those which belonged to Mr. Bowes, and are directed to be selected as before mentioned.

But both classes of articles were treated by French law as having belonged to Mr. Bowes. and were seized by his creditors in France.

The French law allows any creditor of a deceased person to seize the property of the deceased by way of security for payment of the debt. Immediately after Mr. Bowes' death his second wife, whom he left his widow, did this in her capacity of creditor, the effect being that all the effects in France, which, by French law, were considered as Mr. Bowes', were taken possession of by a sequestrator appointed by a French court. Other creditors also attached these works of art. But in September, 1892, all prior claims having been paid, the effects in Paris were received and safely transmitted to England, and the objects are now in course of arrangement at the Museum.

The Museum has not yet surmounted all its difficulties, but it has so far done so as to justify good hope for the future.

*April, 1893.*



## DESCRIPTION OF THE BUILDING.

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The Museum stands just beyond the boundary of the street known as "Newgate," and is an edifice which, in magnificence of appearance and proportions, has few equals in the provinces. The style of architecture is essentially French, of the Renaissance period, and the building, as a whole, reminds one of the Louvre, in Paris. The façade is copied from the Hôtel de Ville, Havre, and is a fine example of richly ornamented work, the corbels, cantilevers, capitals, pedimented windows, etc., being elaborately carved. The extreme length of the building is three hundred feet; the central dome and turrets are carried to a considerable height above the main building, which has an elevation of about eighty-five feet. The principal entrance is twenty-four feet six inches high by twelve feet six inches wide, the doors being of iron. On the left of the porch are the arms of Mr. Bowes (three bent bows, with the motto "Sans variance terme de vie"); on the right appears the cognisance of Mrs. Bowes (a white mountain, "Montalbo"), while over the centre, interlaced on a shield, are the letters B. and M., the initials of the names "Bowes" and "Montalbo."

The floor of the Entrance Hall is of Italian Mosaic work, and along one side run two galleries of Craigleath stone, which are reached by a staircase of polished Peterhead granite, galleries and staircase being supported by twelve columns of Peterhead and Aberdeen granite.

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Ascending to the first landing, we enter the door facing us, and turning to the left, find two wall cases filled with English porcelain, including examples of Chelsea, Worcester, Crown-Derby, etc. In the second case (near the window) are two rose-coloured vases of Colebrook Dale porcelain, and the following note on this manufactory is interesting: "The proprietors have copied the Sèvres china both in form and decoration, and produced some exquisitely painted pieces by first-rate artists; great attention has also been paid to the grounds, and the beautiful *rose Pompadour* (or *rose Du Barry*) has been imitated here more successfully than in any other manufactory."

These two vases are examples of the success which has attended the efforts of the proprietors in copying the Sèvres form and colour, and may be compared with the jardinières in the next room, referred to on p. 12.

On the side of this room facing the windows is a long case of French porcelain, for the most part old, and including specimens of St. Cloud, Clignancourt, Bourg-la-Reine, Orléans, A-la-Reine, Limoges, Niderviller, Vincennes, Chantilly, Arras, De la Courtille, Angoulême, Menecy-Villeroy, and Paris.

The other wall-case contains modern porcelain, most of which came from the Paris Exhibition of 1867. The following countries are represented : Russia, Portugal, Sweden, Denmark, Hungary, Germany, and France.

The next room is occupied entirely by

### **Sèvres Porcelain.**

In the year 1740 a manufactory of porcelain was established at Vincennes by two brothers named Dubois, in a disused riding-school attached to the Château de Vincennes, granted for the purpose by the King (Louis XV.). The brothers had previously been employed successively in the manufactories of St. Cloud and Chantilly, but had been dismissed for bad conduct ; this continued at Vincennes, and, aggravated by their lack of skill, led to the failure of the works, and after three years the brothers Dubois disappeared without being able to refund the subsidy advanced to them by the King. The manufactory was then carried on by Gravant, who had been an assistant to the brothers Dubois, and under his management such progress was made that in 1745 specimens of considerable merit were produced, and a company was formed, protected for thirty years by the grant of an exclusive privilege. In 1748 a vase was made of sufficient importance to be offered to the Queen ; its bronze mountings alone are said to have cost about £94, and the porcelain a like sum. So great was the success of this vase that a similar piece was made and sent to Frederick Augustus, King of Poland and Elector of Saxony, to show that porcelain could be produced in France equal to that of Meissen.

The buildings at Vincennes soon proving too small, in 1756 the manufactory was removed to Sèvres, under the patronage of the King,

the Dauphin (afterwards Louis XVI.), and the Marquise de Pompadour. The latter was the supreme authority in matters of art at that time, and evinced an especial interest in the manufacture of the porcelain thenceforward to be known as Sèvres, with which, indeed, her name is identified by the beautiful pink colour known as "rose Pompadour," sometimes erroneously called "rose Du Barry," after the Comtesse Du Barry, her successor in the King's favour. At this period were produced many of the most beautiful specimens ever sent out from the manufactory ; the lovely tea-services, cabarets, and vases, many of which have been sold for such fabulous prices in modern times—designed and painted by the first artists of the day, and brave with the old rich gilding and those exquisite colours—the dark "bleu-du-Roi" or "bleu de Sèvres," the "bleu celeste" (turquoise), the "rose Pompadour" already referred to, the "violet pensée," the "jaune clair" or "jonquille"—with many others, the secrets of which are now lost.

Two kinds of porcelain were produced at Sèvres ; first the "pâte tendre" (soft paste), and afterwards the "pâte dure" (hard paste), which, introduced in 1761, quickly superseded the former. Sèvres was also renowned for its biscuit groups and figures, modelled by Falconnet, Clodion, Pajou, and many other celebrated sculptors, as well as for the fabrication of detached flowers, enamelled and painted in imitation of nature. This manufacture, originating at Vincennes, attained great proportions at Sèvres. It is related that the Marquise de Pompadour on one occasion received the King "in her Château de Belle Vue, in an apartment at the extremity of which was a large hothouse and a parterre of flowers, although it was then in the midst of a rigorous winter ; as the fresh roses, the lilies, and the pinks were in abundance, the King was delighted, and could not sufficiently admire the beauty and the sweet odour of the parterre. Nature was there only counterfeited ; those vases, the flowers, the roses, pinks, lilies, the stalks and the leaves were all of porcelain, and the odour of the various flowers was the effect of their volatile essences extracted by art." \*

There is another kind of ware called "jewelled porcelain," in which the decoration is composed of small gems or bits of enamel

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\* Chaffers—Marks and Monograms, etc.

applied in intricate patterns to the ground, and surrounded with gilded settings. The jewelled Sèvres was first made in 1780.

The prices at which, in modern times, fine examples of Sèvres porcelain have been sold, are enormous. Thus in 1772 the Prince de Rohan paid for a dinner service £828 ; in 1870 one half of this service was sold by public auction for £10,000. In 1874 a single cup and saucer fetched £189, two jardinières £1,890, and a pair of vases not quite twelve inches high, £6,825, while in the year 1876, or 1877, three vases which it is believed were purchased about the year 1830 for £400, were sold at Christie's for *ten thousand pounds!* Amazement is often expressed at these fabulous figures, but it must be remembered that even when first made the value of the best pieces was very very great, and that every year a considerable proportion of what exists is injured or broken, and that we are unable to reproduce porcelain of the same quality and excellence as the old Sèvres. Among the records of the manufactory, memoranda still exist of purchases of cups and saucers by Madame du Barry, for which she paid £30 and more ; of a supper service, of twenty-four pieces, for nearly £150 ; and for some decorative pieces, £120 and £130. a dinner service, made for the Empress Catherine II of Russia, cost more than £13,000, equivalent at the present day to nearly double that amount ; and Louis XV is said to have spent *in one year* more than £20,000 for bouquets of enamelled and painted flowers. Single plates cost about the year 1770 from £5 to £10 each.

After the overthrow of the French monarchy in 1793, the Convention, on the report of the Minister Roland, decided that the manufactory, being one of the institutions of which France was justly proud, should be considered as a National establishment, but during the Revolutionary period it was left to its own resources, and the want of funds was so great that at one time the Administration, being unable to give the slightest remuneration in money to the few artists and workmen employed, was obliged to solicit from the Government that rations in kind, such as grain and provisions, should be distributed from the Government stores ; as also the authorisation to organise a lottery, with porcelain objects as prizes, in order to raise a little money for them. But the manufactory struggled on through all the various scenes of Revolution, Invasion, and Civil War which

have in turn devastated France, and is still flourishing on the banks of the Seine. Its most celebrated artist in recent years has been M. Solon-Miles, renowned for his works executed in *pâte-sur-pâte*, both at Sèvres, and also at Messrs Mintons' works at Stoke-on-Trent, which he joined on leaving France.

The first wall-case on the left contains white and gold porcelain, mostly Vincennes. In the long wall-case on the right, notice a pale yellow pastille-burner; six plates decorated in Chinese style on a black ground; several plates, cups and saucers, basins, and parts of services, including one with raised hawthorn decoration; also plaques for inserting in furniture, painted with flowers and groups on turquoise ground.

The adjoining case is filled principally with cups and saucers, including several striking specimens of yellow, from darkest orange to palest primrose. Notice also the pieces on the two upper shelves at the end nearest the window, and the very dainty bits along the top.

The companion case contains some of the finest pieces of Sèvres in the collection. Of the two large turquoise vases, one is inscribed "Première Chasse de Louis XV., Château de Chantilly, 1722;" the other, "Première Chasse de Louis XV., aux Étangs de Gomelle, 1722." These are magnificent specimens, exquisitely painted and gilt, and quite perfect, standing about thirty-four inches high. On the top shelf are two lovely *rose Pompadour* jardinières, painted with bouquets, and between them stands a rose-water ewer of "jewelled Sèvres," painted with portraits of Louis XVI., Marie Antoinette, and the Princesse de Lamballe; the dish belonging to it is below, and bears the Arms of France. A teapot, *rose Pompadour* and green, painted with peacock's feathers; a tall ewer, painted with flower-sprays and bearing a gilt monogram; and a little pot and cover in yellow are all equally deserving of notice; as are also a curious hexagonal teapot, yellow, with sepia decoration, flanked by two very charming little cups, the one painted with Siberian roses, the other with a landscape; a teapot and sugar-basin, with cover, in *bleu-du-roi*; a white plate with moulded decoration, the centre of which is painted with a cupid, and the border with groups of flowers; a teapot and a cup, saucer, and cover, in green—in fact every piece in this case will well repay the most careful inspection.

The large case in the centre of the room contains two large *bleu-du-roi* vases, mounted as candelabra, and painted with the portraits respectively of Louis XVI., and Marie Antoinette ; a "garniture" (clock and pair of candelabra) in turquoise ; and various ewers, sauce-boats, plates, etc.

The wall-case to the right of the fireplace contains specimens bearing the marks of the first Republic, Napoléon I., Louis XVIII., and Charles X., while the contents of the remaining wall-case are of very little artistic value, and are interesting only as having formed part of the appointments of the Royal and Imperial Palaces during the reigns of Louis Philippe and Napoléon III., whose initials may be seen on many of the pieces.

In the next room (West Pavilion), the wall-case on the right, and the adjoining stand-case are filled with BERLIN Porcelain.

A manufactory of porcelain was established at Berlin by William Gaspard Wegeley in 1751 and was carried on by him unsuccessfully for about eight years. It was bought in 1761 by Gottskowski, a banker, and under his care was brought to great perfection. In 1763 it received the title of the Royal Porcelain Manufactory, Gottskowski giving up to the King (Frederick the Great) the whole of his fabric of porcelain, and agreeing to part with all his secrets, for the sum of 225,000 dollars. In order to encourage the manufacture, the King made presents of superb services of Berlin porcelain to several of the German Princes in 1766, and when he occupied Dresden, in the Seven Years' War, he sent many of the best modellers and painters from Dresden to the Royal Works at Berlin. Various other methods, some of which seem strangely arbitrary in modern times, were introduced by the King to ensure the success of his manufactory, with the result that in the end it was established on so firm a basis, that down to the present day it has continued to produce ware worthy of the admiration of the public.

In the wall case are biscuit busts of Bismarck and Von Moltke; two incomplete services of dark ("Mazarin") blue and gold; and a number of plates on which are depicted many of the principal public buildings of Berlin.

The other case contains biscuit statuettes of Alexander Humboldt, the German Naturalist, Frederick the Great, and Schiller, the Poet;

two figures representing Asia and America (part of a set of four, of which the other two are wanting); two fine dessert dishes in blue and white; and several pretty plates, cups and saucers, etc., most of which are modern.

Close by is a large vase of modern Dresden, painted with views of that city.

The succeeding case contains German and Dutch porcelain, (Rudolstadt, Loosdrecht, etc.), amongst which are some very pretty plates and cups and saucers.

Continuing, we come to a case of Frankenthal porcelain, sometimes called Carl Theodor. This manufactory was established in 1754 by Paul Hannong, and was purchased in 1761 by the Elector Palatine, Carl Theodor. By his patronage it attained great celebrity, but when he became Elector of Bavaria in 1798, it so declined, that all the stock and utensils were sold in 1800.

The adjoining wall case contains specimens of porcelain from Höchst, Ludwigsberg, Nymphenberg, Furstenberg, Volkstedt, and Gotha, all of which will repay attention.

The large central case is filled exclusively with DRESDEN porcelain.

To Dresden or, to speak more exactly, to Meissen, about twelve miles from Dresden—has been accorded the discovery of the manufacture of porcelain in Europe, in 1709, but this is a mistake. The secret had been discovered, and porcelain of a durable character produced at Florence, so far back as 1580; so the so-called discovery at Dresden was simply a revival.

The first manufactory at Meissen was established by Augustus II., King of Poland and Elector of Saxony; the earliest ware produced, known as Böttcher ware, from the name of the Director, was a hard, red porcelain, and it was not till 1715 that white porcelain was made. The earliest forms of decoration consisted principally of blue under-glaze painting, or imitations of Oriental china, but after Böttcher's death in 1719, paintings of a superior character, accompanied by gilding, and medallions of flowers and Chinese figures, were introduced by his successor, Höroldt, under whose direction magnificent services were completed.

"The Dresden manufactory reached its highest development under the administration of the famous Count Bruhl, the same in whose

wardrobe Frederick the Great, when he took Dresden, found fifteen hundred wigs, with suits of clothes and snuff-boxes to match. His taste for magnificence made itself felt at Meissen, and we owe to him the most beautiful specimens it produced."—*Chambers's Journal, 1857.*

Besides tea and dinner services, Dresden was celebrated for its figures and groups; in the collection of Lord Hastings at Melton Constable is a collection which is described as a veritable menagerie of all kinds of birds and animals.

In the Japanese Palace at Dresden about one hundred and fifty of the finest pieces of china were given to Augustus the Strong, of Saxony, by the King of Prussia in 1717, in exchange for a *Regiment of Dragoons!*

The manufactory still flourishes under the title of "Koniglich Sachsische Porzellan Manufactur," but it is to be regretted that its Directors, not being able to produce anything equal to the old porcelain, allow the latter to be counterfeited, and the ancient marks (not merely the crossed swords, but the caduceus and the initials A. R. = Augustus Rex, used at the first establishment of the works), to be forged.

Most of the porcelain in this collection is old, and some of it of the best period. The following specimens are noteworthy:—The two green vases facing the visitor on entering the room, and the curious seated figure of a man reading, near them; the elaborate chandelier in the centre, and the plates surrounding it; the curiously enveloped figure of a baby (modern); the two turquoise jardinières facing the front window, flanked by two vases and two bowls of somewhat Oriental type; the plates beneath these objects; the biscuit figure of a woman in classic attire; and the figure of Phœbus Apollo in his chariot (modern).

Retracing our steps, we pass along the gallery in the hall, noting a door on our left hand which is the entrance to the, at present, unoccupied Sculpture Gallery, and find ourselves in the East Wing, the first room in which is filled with Oriental porcelain. Most of this was bequeathed to Mr. Bowes by his aunt, Mrs. Davidson, of Ridley Hall, Northumberland, and is known as the Ridley Hall Collection.

It would be quite impossible in a small handbook like this to give more than the most meagre sketch of the art of pottery and porcelain

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The total cost to the Countess of Montalbo and to Mr. Bowes of purchasing the site of the Museum and Park, and erecting the Museum was something over £100,000. The cost of the contents of the Museum is never likely to be known, as imperfect records only exist of the details of the acquirement by them of the works of art now in the Museum. The contents of the Museum are at present insured for sums amounting to £54,000.

About the year 1880 Mr. Bowes moved into the Museum a large quantity of pictures and other works of art. Some of these had been sent over from France as far back as 1872, and had remained in England for several years packed up, because the Museum was not sufficiently far advanced to receive them. Others Mr. Bowes sent over from Paris in and about 1880, direct to the Museum, though a considerable portion of these had to remain packed up. Some, indeed, so remained until after Mr. Bowes' death, which occurred on October 9th, 1885. Mr. and Mrs. Bowes both lie buried in the vault underneath the family private chapel at Gibside, near Gateshead.

#### MR. BOWES' WILL.

The purport of Mr. Bowes' Will, so far as relates to the Bowes Museum and Park, is as follows:—

He bequeathed to it legacies amounting to the princely sum of £135,000, and a further contingent share of residue, but these legacies are contingent upon his property being sufficient to pay previously a number of legacies to individuals, which he calls his general legacies. The legacies to the Museum were also by law contingent, as all legacies are, on his debts being first paid. The legacies are also liable to be defeated or reduced by the rule of English law which prohibited money arising out of, or connected with, land, from being bequeathed to any purpose called in law a charitable purpose. The Museum and Park are, in law, charitable purposes, as being for the benefit of the public.

Mr. Bowes mentions in his Will that his first wife died possessed of a large number of pictures, books, works of art, curiosities, antiquities, and articles of furniture of great rarity and value, and that some of them had been then (1878) brought over to England, and the remainder he intended to bring over to England as soon as might

The manufactory of **Strasbourg**, founded in 1709 by Charles Hannong, originally produced nothing but pipes and stoves, but about 1721 was turned into a porcelain and faience-making establishment. The manufacture of porcelain was suppressed by a royal decree in 1750, at the instance of the Vincennes manufactory, who had become alarmed at the progress made, and the owner transferred this part of his business to Frankenthal. His son continued the faience works, but in consequence of the excellence of his wares they were so heavily taxed that the unfortunate man was ruined, and the manufactory ceased to exist.

The earliest date at which a manufactory of earthenware is known to have existed at **Marseilles** is 1697; in the second half of the 18th century there were a dozen potteries at work, but as at Moustiers, the industry was ruined by the French Revolution. The ware much resembles that of Strasbourg, save that the painting is somewhat more coarsely executed.

The next wall-case contains a few curiously shaped lamps and vases from Algeria, a few pieces of old French earthenware, and several dishes of **PALISSY** ware.

Of all the artists who devoted themselves to the art of manufacturing pottery Bernard Palissy is the best known; his life has been made the subject of legends, plays, and novels, and his name is surrounded by a halo, as symbolising French Ceramic Art. He was born about 1510, and was originally a painter on glass, but worked at several other trades; in 1542 he was living at Saintes, married, and with a large family, but in very poor circumstances. Then it was that, to increase his means, he took to the manufacture of earthenware, and endeavoured to discover the composition of enamel. After many years of diligent research and patience under trying circumstances, including the reproaches of his wife—which might naturally be expected, for it is related that he actually burned his tables and chairs to heat the furnace for his experiments—he at last succeeded in discovering the enamel which decorates the ware which bears his name, and his productions meeting with great appreciation, he soon rose to opulence. Through the protection of Catherine de Medicis he, though a Protestant, escaped the Massacre of St. Bartholomew, but in 1588 he was thrown into the Bastille for his religious opinions, and languished in its dungeons until his death, which occurred the following year.

The six window-cases are filled with Italian maiolica plates and plaques, and the wall-case following them with earthenware of Rouen and Sinceny.

The earliest known piece of earthenware made at **Rouen** bears the date 1542. In the history of French ceramic art of the late 17th and early 18th centuries, Rouen takes the first place. In 1644 a license was granted to Nicolas Poirel, Sieur de Grandval, "to manufacture and sell earthenware throughout the Province of Normandy," and soon after the granting of this licence a manufactory was established. In the early part of the 18th century the potteries were very numerous, and their products very beautiful; owing to continuous wars, followed by inundations and famines, the French aristocracy were at this time so impoverished that they were compelled to sell their plate, substituting for it services made of earthenware, and to supply them the various manufactories vied with each other as to who should produce ware most worthy of adorning the tables of their patrons.

The most remarkable feature in this manufacture is the great variety of objects produced, from very large ornamental pieces to the finest and most delicate objects, and the superiority of the faïence lies in the harmony to be observed between the shape and the decoration, so that the one enhances the value of the other, and each ornamental detail occupies its proper place.

The manufactory of **Sinceny** was established about 1713; its productions closely resemble those of Rouen.

Over the fire-place are a few specimens of Della-Robbia ware, and also of maiolica, as well as two modern Italian plaques, and in the adjoining wall-case are specimens of Gien, at which place a manufactory was established in 1864. At first wares were produced in imitation of 16th and 17th century maiolica, but now nothing but common faïence is made. This case also contains specimens of red and black ware, some of which is from Sarreguemines, while the remainder is of uncertain manufacture.

The large case close by is filled with maiolica, sgraffiato ware, and other kinds of Italian faïence of various dates and manufactures. It is worth noting that many of the beautifully decorated vases and jars of maiolica, now so eagerly sought for, were originally only intended

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These two vases are examples of the success which has attended the efforts of the proprietors in copying the Sèvres form and colour, and may be compared with the jardinières in the next room, referred to on p. 12.

On the side of this room facing the windows is a long case of French porcelain, for the most part old, and including specimens of St. Cloud, Clignancourt, Bourg-la-Reine, Orléans, A-la-Reine, Limoges, Niderviller, Vincennes, Chantilly, Arras, De la Courtille, Angoulême, Menecy-Villeroy, and Paris.

The other wall-case contains modern porcelain, most of which came from the Paris Exhibition of 1867. The following countries are represented : Russia, Portugal, Sweden, Denmark, Hungary, Germany, and France.

The next room is occupied entirely by

### Sèvres Porcelain.

In the year 1740 a manufactory of porcelain was established at Vincennes by two brothers named Dubois, in a disused riding-school attached to the Château de Vincennes, granted for the purpose by the King (Louis XV.). The brothers had previously been employed successively in the manufactories of St. Cloud and Chantilly, but had been dismissed for bad conduct ; this continued at Vincennes, and, aggravated by their lack of skill, led to the failure of the works, and after three years the brothers Dubois disappeared without being able to refund the subsidy advanced to them by the King. The manufactory was then carried on by Gravant, who had been an assistant to the brothers Dubois, and under his management such progress was made that in 1745 specimens of considerable merit were produced, and a company was formed, protected for thirty years by the grant of an exclusive privilege. In 1748 a vase was made of sufficient importance to be offered to the Queen ; its bronze mountings alone are said to have cost about £94, and the porcelain a like sum. So great was the success of this vase that a similar piece was made and sent to Frederick Augustus, King of Poland and Elector of Saxony, to show that porcelain could be produced in France equal to that of Meissen.

The buildings at Vincennes soon proving too small, in 1756 the manufactory was removed to Sèvres, under the patronage of the King,

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into a paste. The piece was then fired, and when thoroughly cooled was ground and polished by various methods. A process much akin to this is known as "champlèvè." Here the partitions are reserved in the thick metal, all the parts being hollowed out that are intended to receive and serve as cells for the colouring matter. In *translucid enamelling upon relief*, the metal was chased and hollowed out like a bas-relief; the colours laid on, being of various degrees of thickness, according to the depth of the cavities filled in by them, imparted a very decided relief to those places, and became shaded.

Painted enamels were first produced at Limoges towards the end of the fourteenth century, but it was not until the sixteenth century that the art attained its greatest perfection. In this process the metal was entirely concealed under the enamel, which was applied in black, blue, or red coatings, and overlaid with white layers, superposed to express the lights, and hatchings on the grey to restore the dark shades. In the grisaille process, which was first produced about 1520, the plate was first covered with a layer of either black or very dark enamel upon which the design was drawn in white opaque enamel; the carnations were expressed by flesh-coloured enamel, lightly laid on in relief, and the somewhat dull effect was relieved by a few touches of gold on the grounds and draperies. There are only two or three unimportant examples of the *cloisonné* and *champlèvè* enamels in this collection, but there are several good specimens of coloured and grisaille painted enamels: for instance, the plaques arranged around the pedestal, and the two salt-cellars, which date from the sixteenth century. The numerous étuis, bonbonnières, and snuff-boxes are all French, mostly of the second half of the eighteenth century.

In addition to enamels the case also contains a very pretty box of *lapis lazuli* with silver-gilt mountings, of Italian work; two figures of saints, carved in jet; and a handsome gold snuff-box made for Napoleon III., and bearing in diamonds his initial, several times repeated, once under a crown of diamonds.

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Returning to the Central Hall, and ascending the marble staircase, we find ourselves in a large room in which all the pictures, with one exception, are the work of the Foundress of the Museum. They are for the most part landscapes—scenes in Savoy, etc.,—and will be found catalogued on page 33. The one exception is the small por-

trait over the fire-place (No. 713), of the artist Cals, Mrs. Bowes' Drawing Master, painted by himself.

In the centre of the room stands a curious mechanical toy, in the form of a silver swan ; this was manufactured in the reign of George III., by a celebrated watchmaker named Weekes, who had an institution which was known as the "Weekes Museum," in Leicester Square, London. After lying for many years in the cellars of the Bank of England it was acquired by a gentleman who sent it to the Paris Exhibition of 1867, at the close of which it is said to have been purchased for the amusement of the late Prince Imperial of France. In this room is also placed a large stove of white Swedish porcelain.

From the windows a magnificent view is obtained, commencing with Deepdale on the west, embracing Arkendale, Scargill Moors, Barningham, and the Stang on the south, and extending beyond Kirby Hill Church on the east.

From this room a pair of old French doors lead into the Picture Gallery, a superb suite of three rooms, 204 feet in length and 44 feet in width, lighted from the roof. The visitor will at once be struck with the large number of biblical, ecclesiastical, and allegorical subjects represented, as well as by the numerous portraits, many of which are of historic value, while others are interesting as illustrating the costumes and fashions of bygone days. Further investigation will reveal a paucity of works by English painters, of which there are in all only about half-a-dozen. This is chiefly to be accounted for by the circumstance of the collection having been made on the Continent.

It will be convenient for the visitor to commence his inspection on the left hand as he enters, going entirely round the gallery from left to right, instead of taking each room separately. The following list will serve to point out the most interesting of the pictures, while those marked with an asterisk are deemed worthy of special attention. A complete catalogue of the collection, giving the dates of the births and deaths of the various painters and full descriptions of the pictures, will be found on page 35.

## IN MIDDLE ROOM.

NO.

326. Spagnoletto : S. Peter.  
 140. Pedro Orrente : The Crucifixion.  
 304. Spanish, 17th century : The Crucifixion.  
 586. Flemish, 17th century : Portrait of a lady.  
 315. Gérard : Charles X.  
 623. \*L. M. Van Loo : Louis XV.  
 684. P. Mignard : Portrait of a lady.  
 187. \*Murillo : S. Francis d'Assissi.  
 191. A. del Arco : Sequenza, Confessor of Philip II.

## IN WEST ROOM.

45. \*Jan Fyt : Dead game.  
 81. \*Justus von Ghent : The Madonna praying.  
 252. Pereda : Tobit and the angel.  
 544. French, about 1700 : Lady, temp. Louis XV.  
 499. F. M. Granet : Reading lesson.  
 79. Copy of the Bridgewater Rafaelle.  
 164. \*Jacobber : Fruit and flowers.  
 435. Flower piece.  
 294. S. M. Lantara : Landscape.  
 302. J. B. Huet : Hen and chickens.  
 484. Lemer : View at Arbois.  
 239. J. van Hulsdonck : Fruit piece.  
 204. Luis Tristan : S. Andrew.  
 348. \*Cignaroli : S. Margaret.  
 136. A. Cano : Madonna of Mont Serrato.  
 75. \*Hubert Robert : Architectural composition.  
 449. Morales : "Mater Dolorosa."  
 458. Delécluze : Caesar Augustus and Cinna.  
 76. \*Hubert Robert : Architectural composition.  
 339. Caprioli : Portrait of Lelio Torelli.  
 189. Luis de Vargas : Adoration of the Magi.  
 23. Pannini : Courtyard.  
 423. Drooch Sloot : Parable of the Great Supper.  
 313. Zurbaran : Carmelite monk.  
 226. Genillon : View near l'Ile Louviers, Paris.

109. Attributed to Hans Asper: Raising of Lazarus.  
 91. \*Van de Velde the younger: Sea piece.  
 233. A. Danneterre: Mystic Communion of Sta. Maria dei Pazzidi Firenze.  
 90. \*French, about 1770: Madame Du Barry. See p. 10.  
 225. Genillon: Porte St. Nicolas, Paris.  
 312. Zurbaran: Carmelite nun.  
 328. Oudry: Hunting luncheon.  
 303. Fragonard: Avenue.  
 515. Faes: Flower piece.  
 48. \*School of Rembrandt: Portrait.  
 483. \*Stella: The Nativity.

#### IN MIDDLE ROOM.

467. \*Gudin: Sea piece.  
 200. German, 15th century: The Crucifixion.  
 228. \*C. de Miranda: Belshazzar's Feast.  
 354. \*Sir Joshua Reynolds: Mrs. Thrale.  
 528. \*Pieter Neefs: Antwerp Cathedral.  
 73. \*Mignard: Madame de Montansier.  
 661. \*Mallet: An interior.  
 660. Mallet: An interior.  
 349. \*Hogarth: Moll Davies.  
 171. Orrente: Christ before Pilate.  
 647. \*Gainsborough (?): Portrait.  
 323. \*Trevisani: Cardinal Otto Buoni.

#### IN EAST ROOM.

234. \*Velazquez: A "bodegone."  
 519. Dedreux-Dorcy: Portrait.  
 74. \*Brekelenkam: Vegetable dealer.  
 296. Bouton: Interior of a church.  
 426. Palizzi: Farm yard.  
 421. \*Van Goyen: Landscape.  
 491. Gudin: Sea piece.  
 559. Heemskerck: Boors carousing.  
 371. \*Murillo: Spanish beggar boy.

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- 344. Garofalo : S. Catherine.
  - 238. Snyders : Boar hunt.
  - 327. Spagnoletto : S. Paul.
  - 44. Tanche : Infant Bacchus, etc.
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The following books have been consulted :—

- History of Art : Wilhelm Lübke.
- Handbook of the Arts of the Middle Ages : Labarte.
- Marks and Monograms on Pottery and Porcelain : Chaffers.
- French Pottery : Gasnault and Garnier.
- English Pottery and Porcelain : Prof. A. H. Church.
- The Jones Collection : Maskell.
- A History of the Bowes Museum : E. Y. Western.



**CATALOGUE**  
**OF**  
**PAINTINGS.**

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be. He further states that the Museum buildings were begun by his first wife in her lifetime, and were considerably advanced at her death, and he had since proceeded with them and had then (1878) nearly completed them. He further mentions that he had retained and appropriated to his own use certain parts of his said first wife's personal property, including divers articles of furniture and other effects, which he had considered not fit to be placed in the Museum, and which the trustees of his first wife's Will had forbore to sell.

And he states that he had, since the death of his first wife, paid out of his own moneys divers large sums far exceeding the value of the articles so appropriated by him (and far larger than was anticipated or provided for by his first wife) for or towards the completion of the Museum and otherwise for carrying out the objects contemplated by her Will.

He then directs his trustees to select out of his own effects such articles as his trustees or trustee shall think fit to be placed in the Museum, and to deliver the articles so selected to the trustees of his first wife's Will, for the purpose of being placed in the Museum. And he declares that the pecuniary legacies bequeathed by his Will to the trustees of his first wife's Will, shall be accepted by them in full satisfaction of all claims upon his estate in respect of the parts of her personal property which he had appropriated as before recited. And he declares that a sufficient part of the said legacies shall, if necessary, be applied in satisfying any such claim, and all costs and expenses which his estate might incur in relation to any such claim.

The short effect, therefore, of Mr. Bowes' Will is that he purported to bequeath £135,000 to the Museum, but that the payment of any part of this sum was contingent on his property turning out to be sufficient to pay, firstly, all his debts, and, secondly, the other legacies which he directed to be paid before the legacies to the Museum.

At the time of Mr. Bowes' death, besides the works of art which were then in the Museum, a large number of objects—including pictures and tapestries of great value—still remained in Paris, and these were claimed by the trustees of the Museum as belonging to the Museum.

These articles consisted of two separate categories, namely, those which belonged to the Countess of Montalbo in her lifetime and which

therefore are bequeathed by her Will, and those which belonged to Mr. Bowes, and are directed to be selected as before mentioned.

But both classes of articles were treated by French law as having belonged to Mr. Bowes. and were seized by his creditors in France.

The French law allows any creditor of a deceased person to seize the property of the deceased by way of security for payment of the debt. Immediately after Mr. Bowes' death his second wife, whom he left his widow, did this in her capacity of creditor, the effect being that all the effects in France, which, by French law, were considered as Mr. Bowes', were taken possession of by a sequestrator appointed by a French court. Other creditors also attached these works of art. But in September, 1892, all prior claims having been paid, the effects in Paris were received and safely transmitted to England, and the objects are now in course of arrangement at the Museum.

The Museum has not yet surmounted all its difficulties, but it has so far done so as to justify good hope for the future.

*April, 1893.*



## DESCRIPTION OF THE BUILDING.

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The Museum stands just beyond the boundary of the street known as "Newgate," and is an edifice which, in magnificence of appearance and proportions, has few equals in the provinces. The style of architecture is essentially French, of the Renaissance period, and the building, as a whole, reminds one of the Louvre, in Paris. The façade is copied from the Hôtel de Ville, Havre, and is a fine example of richly ornamented work, the corbels, cantilevers, capitals, pedimented windows, etc., being elaborately carved. The extreme length of the building is three hundred feet; the central dome and turrets are carried to a considerable height above the main building, which has an elevation of about eighty-five feet. The principal entrance is twenty-four feet six inches high by twelve feet six inches wide, the doors being of iron. On the left of the porch are the arms of Mr. Bowes (three bent bows, with the motto "Sans variance terme de vie"); on the right appears the cognisance of Mrs. Bowes (a white mountain, "Montalbo"), while over the centre, interlaced on a shield, are the letters B. and M., the initials of the names "Bowes" and "Montalbo."

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No.	SUBJECT.	ARTIST.
15.	The Port of Amsterdam, with man-o'-war and other shipping	Abraham Storck (b. about 1630, d. about 1710).
16.	An architectural landscape ...	Unknown (French, 17th century. Style of Gaspard Poussin).
17.	An architectural landscape ...	Unknown (French, 17th century. Style of Gaspard Poussin).
18.	Academical study; bust, vases, skull, etc.	P. S. Fiamengo. Signed, and dated 1758.
19.	Solomon surrounded by his wives	Unknown (Italian, 16th century). <i>School of Primaticcio.</i>
20.	Christ with Martha and Mary at Bethany.—(St. Luke, X, 38-42.)	Unknown (Flemish 17th century).
21.	Christ and the woman of Samaria —(S. John IV, 1-42).	Unknown (Venetian, 17th century).
22.	Peter the Great, (1672-1725) ...	Unknown (Russian, early 18th century).
23.	A marble palace, with courtyard	G. P. Pannini (b. 1691, d. 1764).
24.	Madame de Montespan, a mistress of Louis XIV (1641-1707) Painted by order of that King.	Pierre Mignard (b. 1610, d. 1695).
25.	A wild landscape ... ...	Unknown (Italian, 17th century). <i>Style of Salvator Rosa.</i>
26.	Dead game ... ... ...	Jean Baptiste Oudry (b. 1686, d. 1755).
27.	A Bishop ... ... ...	Unknown (German, early 15th century).
28.	S. Geracimus and the lion ...	Hans Leonard Schaüfelin (b. 1490, d. 1540). <i>Signed.</i>
29.	Portrait of a man ... ...	Giacomo Natta. (Signed, and dated 1504).
30.	A monk... ... ...	Unknown (Spanish, 17th century).
31.	A French Admiral, temp. Louis XIV.	Unknown (French, about 1700).
32.	Madame de Grignan, daughter of the Comtesse de Sevigné. (b. 1648, d. 1705).	Unknown (French, late 17th century). <i>School of Mignard.</i>

No.	SUBJECT.	ARTIST.
33.	Landscape with river and hills	Unknown (? English, 18th century).
34.	Landscape with waterfall	Unknown (? English, 18th century).
35.	An Infanta of Spain	Pierre Mignard (b. 1610, d. 1695).
36.	An Italian Sea-port	Unknown (Flemish, 17th century).
37.	A Doctor lecturing upon a skull to two persons in rich attire.	Unknown (Dutch, 17th century). <i>School of Rembrandt</i> .
38.	A Fête Champêtre	Unknown (French, 17th century).
39.	The death of Desdemona (?)	Unknown (Dutch, 17th century). <i>School of Rembrandt</i> .
40.	The late Mrs. Bowes (Countess of Montalbo), the Foundress of this Museum, at the age of twenty.	A. Dury (1850). Retouched by E. Feyen, in 1865.
41.	A Beggar	Unknown (French, 19th century).
42.	Maximilian Alexis Gabriel, Vice-comte de Bethune, Duc de Sully.	Fossier. Signed, and dated 1775. <i>Pastel</i> .
43.	Maximilian Alexis Gabriel, Vice-comte de Bethune, Sovereign Prince of Henrichemont and Boisbelle, at the age of 7½. (Son of the preceding).	Fossier. Signed, and dated 1758. <i>Pastel</i> .
44.	Infant Bacchus and Bacchanals. Formerly in the Château de Louveciennes, the residence of Madame du Barry.	N. Tanche. Signed, and dated 1776. <i>Grisaille</i> .
45.	Dead Game	Jan Fyt (b. 1609, d. 1661).
46.	Lady with bock. "Ætatis suæ 35."	Unknown (French, dated 1615).
47.	A young Spanish Princess, wearing the decoration of the Annonciade.	Unknown (Spanish, 17th century).
48.	Portrait of a man wearing a fur dress.	Unknown (Dutch, 17th century). <i>School of Rembrandt</i> .
49.	Lady wearing a black dress with white embroidered collar and sleeves. "Ætat 38."	Unknown (Flemish).

No.	SUBJECT.	ARTIST.
50.	In the Hartz Mountains : Night.	Unknown (German, 19th century). <i>Painted on cardboard.</i>
51.	Lady attired as Diana ...	J. M. Nattier (b. 1685, d. 1766).
52.	A snowy landscape. ...	Faschi.
53.	An elder sister of Mrs. Bowes, said to have been a pupil of Paul Delaroche, to whom this portrait was attributed by Mr. Bowes.	
54.	Landscape	Unknown (German, 17th century). <i>Style of Herman Saftleven.—On Copper.</i>
55.	A man wearing a fur cap	Balthasar Denner (b. 1685, d. 1749).
56.	The death of Lucrece	Unknown (Italian, 16th century). <i>School of Primaticcio.</i>
57.	Monsieur Sergent, Grandfather of Mrs. Bowes, wearing the dress called "La Carmagnole." He was imprisoned and condemned to death in the Reign of Terror, but escaped in the company of the friend who made the sketch of which this portrait is a copy.	Eugène Feyen. <i>Copied from a sketch in chalk.</i>
58.	The eldest sister of Mrs. Bowes.	Eugène Feyen. <i>Copied from a pencil drawing.</i>
59.	Fruit and game shop	Jan Baptist Weenix. Signed. (b. 1640, d. 1719).
60.	Louis XIV. hunting, with suite	Unknown (French, 17th century). <i>School of Vander Meulen.</i>
61.	Fête Champêtre	Jan Baptist Francken. (b. 1599, d. 1653).
62.	Landscape, with sheep, etc.	E. Bocquet. Signed.
63.	A lady of the time of the First Empire	Pietro Nocchi. Signed, and dated 1811
64.	Lady in black dress with "Marie Stuart" coiffure. (See note to No. 101).	François Clouet, "Jehannet." (b. about 1516, d. about 1573).
65.	Scene on a river bank : figures, boats, horse, etc.	Philips Wouwerman. Signed. (b. 1614, d. 1668).

No.	SUBJECT.	ARTIST.
66.	Perseus and Andromeda	Gerard Hoet (b. 1648, d. 1733).
67.	The Marriage of S. Catherine	Unknown (Italian, early 17th century).
68.	A young girl in red dress, with embroidered head-dress	Unknown (French).
69.	Landscape	Pieter Bout, (b. 1658, d. 1731), and A. F. Boudewyns, (b. 1644).
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71.	The three Orders — Church, State, and People	Otto Van Veen (Otho Venius). (b. 1558, d. 1629).
72.	A Spanish Grandee	Unknown (Spanish).
73.	Madame de Montansier, Governess of the children of Louis XIV	Pierre Mignard (b. 1610, d. 1695).
74.	An old vegetable dealer	Quiryn Brekelenkam. Signed. (b. —, d. about 1670).
75.	Architectural composition	Hubert Robert (b. 1733, d. 1808).
76.	Architectural composition	Hubert Robert (b. 1733, d. 1808).
77.	The Holy Family	A modern copy, after Francesco Albani. <i>Copper</i> .
78.	Norwegian landscape	Allart Von Everdingen. Signed (b. 1612, d. 1675).
79.	The Holy Family. This picture is an old and exact copy of the original in the Bridgewater collection	<i>After Raffaelle.</i>
80.	Interior of a Wine-Shop. The figure in the centre is said to be the painter	Joost van Craesbeeck (b. 1608, d. about 1662).
81.	The Madonna praying	Justus von Ghent (b. 1410, d. about 1490).
82.	A cavalry engagement	Jan Pieter Verdussen (b. about 1700, d. 1763).
83.	Landscape, with washerwomen	E. F. Lacroix (15th century).
84.	A halt	Unknown (French, about 1750).

No.	SUBJECT.	ARTIST.
85.	S. Joseph, with angels .. ...	Unknown (Italian, 17th century).
86.	Cailland, a French singer, in the costume of his rôle in the Comic Opera, "Le Chasseur et la Laitière"	Guillaume Voiriot. Signed, and dated 1765.
87.	Venus attended by cupids .. ...	Unknown (Italian, 17th century).
88.	Lady wearing a black dress .. ...	Philippe de Champaigne (b. 1602, d. 1674).
89.	Equestrian portrait of Louis XIV, (1643-1715), painted to commemorate the capture by him of the town of Dôle. (See note to No. 101)	A. F. Van der Meulen, (b. 1632, d. 1690).
90.	La Comtesse du Barry (1749-1793), Mistress of Louis XV., in the character of a Vestal Virgin	Unknown (French, about 1770).
91.	Dutch Men-o'-war at anchor. Admiral de Ruyter, (1607-1676), for whom this picture was painted, is seen going off to his ship in a boat. ( <i>The frame is the one in which the picture was originally placed</i> ).	W. Van de Velde, the younger (b. 1633, d. 1707). Signed.
92.	Family portrait, temp. Louis XVI.	Pinson. Signed, and dated 1782.
93.	A French singer, temp. Louis XV. or XVI.	Unknown (French, middle of 18th century).
94.	The Cattle Market at Brussels, in the 17th century	Alexander Van Bredael. Signed. (d. 1720).
95.	Paris in the 17th century. View from the Pont Neuf	Hendrik Mommers (b. 1623, d. 1697).
96.	Louis XV. when a young man. He is accompanied by Ortensia Mancini, Duchesse de Mazarin (1646-1699)	Unknown (about 1670).
97.	Allegorical painting, representing Frederick the Great imposing the Treaty of Hubertsburg (1763)	T. Faber. Signed, and dated 1763.
98.	La Marquise de Pompadour, Mistress of Louis XV. (1721-1764). Full length portrait	Unknown (French, middle of 18th century).

No.	SUBJECT.	ARTIST.
99.	La Duchesse de la Vallière (d. 1710), Mistress of Louis XIV., crowning with flowers the king, who is disguised in female attire, and surrounded by courtiers similarly disguised	Unknown (French, late 17th or early 18th century).
100.	Cybele presenting the Infant Jupiter to Saturn	Michel Angelo Amerigi, da Caravaggio (b. 1569, d. 1609).
101.	Catherine of Austria, daughter of Philip II., of Spain	Frans Pourbus, the younger (b. 1569, d. 1622).
[Nos. 64, 89, 101 to 106, and 276,	were bought for Mr. Bowes from an old Château at Arbois, in the Franche Conté, Jura, which was formerly the residence of the Governors of the Low Countries. They were framed in the wainscoting of one of the rooms.]	
102.	Charles Emanuel I. ("Le Grand"), Duke of Savoy (b. 1562, d. 1630). The husband of the preceding	Frans Pourbus, the younger (b. 1569, d. 1622).
103.	The Archduke Albert of Austria, Governor of the Low Countries (b. 1559, d. 1621)	Frans Pourbus, the younger (b. 1569, d. 1622).
104.	André, Cardinal of Austria, Governor of the Low Countries (d. 1600)	Frans Pourbus, the younger (b. 1569, d. 1622).
105.	Alessandro Farnese, Duke of Parma, Governor General of the Low Countries (b. 1546, d. 1592)	Frans Pourbus, the younger (b. 1569, d. 1622).
106.	Charles II., of Spain (1661-1700)	Unknown (Spanish, late 17th century).
107.	Madame de Lavallée de la Roche (b. 1741, d. 1811)	Descours. Signed, and dated 1771.
108.	The Virgin and Infant Jesus...	Unknown (Spanish, 17th century).
109.	Panel, painted on one side with the Raising of Lazarus, on the other with the Adoration of the Kings	Hans Asper. Signed with monogram (b. 1499, d. 1571).
110.	Young girl holding a canary ...	Unknown (Flemish, 17th century).
111.	A Cascade ... ... ...	Unknown (Flemish, about 1600). <i>School of "Velvet" Brueghel.</i>

No.	SUBJECT.	ARTIST.
112.	A lady, temp. Louis XIV. ...	Unknown (French, about 1700).
113.	The Miracle of the Loaves and Fishes ; S. Mark VI, 34 to 44	Franck. In painted frame.
114.	A Snowy Landscape ... ...	Faschi (18th century).
115.	An Italian Market ... ...	Pieter van Bredael. Signed. (d. 1720).
116.	Italian Market Scene ... ...	Hendrik Mommers (b. 1623, d. 1697).
117.	A young Prince of the French Royal Family, temp. Louis XIV.	Hyacinthe Rigaud (b. 1659, d. 1743).
118.	The First Pipe ... ...	Unknown (Flemish, 17th century).
119.	Lady in XVI. century costume	Unknown (French, 16th century).
120.	Jeanne de Flandres going to deliver prisoners	Unknown (Flemish, 16th century).
121.	An old woman and a young girl, the latter holding a string of pearls	Alexis Grimou (b. about 1680, d. 1740).
122.	Napoléon I. in the act of taking the oath of fidelity to the French Constitution	J. L. David (b. 1748, d. 1825).
[This picture was painted by the Emperor's order for the Duc de Trevise, from whose family it was purchased by Mr. Bowes.]		
123.	The Incarnation ... ...	Unknown (Spanish, 17th century).
124.	S. Francis d'Assissi (1182-1226), attacked by robbers	Juan Carreño de Miranda (b. 1614, d. 1685).
125.	S. John the Baptist ... ...	Eugenio Caxes (b. 1577, d. 1642).
126.	The Immaculate Conception...	Unknown (Spanish, 17th century).
127.	The Virgin and Infant Jesus giving to a body of Monks the book and rules of their order	Unknown (Spanish, 17th century).
128.	Poultry ... ... ...	Melchior d'Hondecoeter (b. 1636, d. 1695).

No.	SUBJECT.	ARTIST.
129.	Landscape : Carmelite Friars in the foreground	Daniel van Heil (b. 1604, d. 1662); and David Teniers, the younger, (b. 1610, d. 1694).
130.	The Virgin Mary covering with her mantle the Emperor Charles V., Pope Paul III., and a number of Cardinals and other ecclesiastics, who symbolise, with the above- named, the "Holy Roman Empire."	Pedro Muñoz. Signed (17th century).
131.	An Evangelist...	... ... Unknown (Spanish, 17th century).
132.	An Evangelist...	... ... Unknown (Spanish, 17th century).
133.	An Evangelist...	... ... Unknown (Spanish, 17th century).
134.	An Evangelist...	... ... Unknown (Spanish, 17th century).
135.	A Pope writing at the dictation of the Holy Ghost	F. Herrera, the younger (b. 1622, d. 1685).
136.	Madonna of Monserrato	Alonso Cano (b. 1601, d. 1667).
137.	S. Clara holding a monstrance	Alonso Cano (b. 1601, d. 1667).
138.	Head of an Apostle ...	... Lorenzo (?) Franco, 16th century).
139.	A Cardinal and Bishop	... Antonio Del Rincon (b. 1446, d. 1500).
140.	Christ on the Cross ...	... Pedro Orrente (b. about 1560, d. 1644).
141.	The Flagellation of Christ ...	Franck. Signed. <i>Copper.</i>
142.	Christ disputing with the Doctors.—S. Luke II., 46 (et seq.).	Lionello Spada (b. 1576, d. 1622).
143.	An Angel with a Guitar ...	Unknown (Spanish, dated 1653).
144.	Death of S. Paul the Hermit. (He lived in the 3rd and 4th centuries A.D., and attained the age of 113 years).	Simon de Vos (b. 1603, d. 1676)..

No.	SUBJECT.	ARTIST.
145.	A Bishop ... ... ...	F. de Herrera, the elder, (b. about 1576, d. 1656).
146.	The Capture of Seville by Ferdinand III. (Saint Ferdinand), King of Castile and Leon (b. 1200, d. 1252).	Juan de Toledo (b. 1611, d. 1665).
147.	The Immaculate Conception	Eugenio Caxes (b. 1577, d. 1642).
148.	Portrait of a lady, seated ...	Unknown (French, about 1700). <i>School of Hyacinthe Rigaud.</i>
149.	An elderly lady holding a spray of orange blossom	Le Chevalier d'Arboville.
150.	Onuphrius in the Desert. (This Saint lived in the 11th century, A.D.)	Unknown (Flemish, 17th century).
151.	The Baptism of Jesus. — S. Matthew III., 13-17	Carlo Maratti (b. 1625, d. 1713).
152.	The Martyrdom of S. John the Baptist. S. Matt. XIV., 1-12	Mattia Preti ("Il Calabrese,") b. 1613, d. 1699.
153.	Angels ministering to Christ ...	Francisco de Solis (b. 1629, d. 1684).
154.	Triptych: In the centre the Holy Family; a female Saint in each volet	Lucas Cranach, the elder (b. 1472, d. 1553).
155.	Portrait of a man, temp. Louis XIII.	Unknown (French, early 17th century).
156.	Christ bound by the Soldiers. S. John XVIII, v. 12	Unknown (Italian, 17th century). <i>Bolognese School.</i>
157.	Portrait of a Lady ... ...	Unknown (French, 18th century).
158.	A School of Monkeys... ...	Unknown (Flemish, 18th century).
159.	Christ surrounded by Faith, Hope, and Charity, treading Satan underfoot	Unknown (French, 16th century).
160.	Evening ... ... ...	Jan Van Der Meer, the younger (b. 1656, d. 1705).
161.	Monsieur Nadaud, Treasurer of the Duc d'Orléans	Unknown (French, 18th century).
162.	A child as Cupid. ... ...	Unknown (French, 18th century). <i>School of Vallin.</i>

No.	SUBJECT.	ARTIST.
163.	A Lady, time of Louis XIV ...	Unknown (French, 17th century).
164.	Basket of Fruit and Flowers ...	Jacobber. Signed. (b. 1806, d. 1864).
165.	Virgin and Child ... ...	Unknown (French, 17th century).
166.	The Three Graces ... ...	Francesco Primaticcio (b. 1504, d. 1570).
167.	An angel appearing to a peasant or hunter	Unknown (Flemish, 17th century). <i>School of Rubens.</i>
168.	Lady in First Empire Costume	Frans Josef Kinsoën (b. 1771, d. 1839).
[Mr. Bowes thought this a portrait of Lady Emma Hamilton, the friend of Lord Nelson.]		
169.	S. Peter the Apostle ... ...	Francisco de Herrera, the Elder (b. about 1576, d. 1656).
170.	S. Peter of Alcantara, a Franciscan Monk celebrated for his preaching and for the austerity of his life. Died in 1562	Unknown (Spanish, 16th century).
171.	Christ before Pilate ... ..	Pedro Orrente (b. about 1560, d. 1644).
172.	Saint or Hermit ... ...	Antonio Tepuga. Signed, and dated 1636.
173.	The Virgin crowned with stars	Giovanni Battista Tiepolo (b. 1696, d. 1770).
174.	Portrait of a Lady ... ...	Unknown (Italian, 17th century).
175.	Wooded landscape with various buildings. (Bird's eye view)	Hendrik Bles ('Il Civetta') (b. about 1480, d. about 1550).
176.	The Apotheosis of San Ildefonso. (He was Abbot of a Benedictine Monastery, and was created Archbishop of Toledo in 657)	Unknown (Spanish, 18th century). Grisaille.
177.	S. Peter of Alcantara. (See No. 170)	Unknown (Spanish, 17th century).
178.	Faun dancing with nymphs and cupids	J. A. Vallin (1791 to 1827).

No.	SUBJECT.	ARTIST.
179.	Nymphs sacrificing to Venus ...	J. A. Vallin (1791 to 1827).
180.	Landscape with Figures and Château	G. D. C. Coxie. Signed, and dated 1693.
181.	Christ on the Mount of Olives	F. A. Sarabia (b. 1644, d. 1700).
182.	Judith with the Head of Holofernes	Estéban Jordan (b. 1543, d. 1603).
183.	Pope Paul II., accompanied by a Bishop who is writing from his dictation. Gilt background	Antonio Rincon (b. 1446, d. 1500).
184.	Academical Study: male figure	Unknown (French, 19th century).
184A.	Academical Study: male figure	Unknown (French, 19th century).
185.	The Adoration of the Shepherds. (S. Luke II., v., 8 to 20)	Francisco Zurbaran (b. 1598, d. 1662).
186.	The Sister of the Emperor Charles V. (Catherine of Austria)	Sir Antonio More (b. 1512, d. 1582).
187.	The Translation of S. Francis d' Assissi (b. 1182, d. 1226)	B. E. Murillo (b. 1617, d. 1682).
188.	Christ and the Virgin crowning with thorns San Juan di Dios	Francisco Camilo (b. 1610, d. 1671).
189.	The Adoration of the Magi. (S. Matt. II., v., 11)	Luis de Vargas (b. 1502, d. 1568).
190.	Christ's Agony in the Garden of Gethsemane.—(S. Matthew XXVI., v. 36 to 42).	Assigned by Mr. Bowes to Velazquez (b. 1599, d. 1660).
191.	Father Sequenza, a Monk of the Escorial, Confessor of Philip II.	Alonzo del Arco (b. 1625, d. 1700).
192.	Portrait of the Painter's Brother	F. J. de Goya y Lucientes (b. 1746, d. 1828).
193.	Mars and Venus, with Cupids	Giaquinto Corrado (b. 1693, d. 1765).
194.	A Bishop ... ... ...	Francisco Herrera, the elder, (b. about 1576, d. 1656).
195.	The Rev. Father Emanuel Regidor.	José Aparicio (b. 1773, d. 1838).

No.	SUBJECT.	ARTIST.
196.	The late John Bowes, Esq. ...	Painted by A. Dury in 1850 ; retouched by Eugène Feyen in 1865.
197.	Nude female bust ... ...	(French, 18th century).
198.	Female bust crowned with flowers ; perhaps a fragment of a large picture.	(French, 18th century).
199.	Mdlle. N. Biggotini, a cele- brated danseuse in the time of the first Empire (b. 1784).	E. Vallin.
200.	The Crucifixion ... ...	(German, 15th century).
201.	Interior, with an old woman eating soup	(Flemish, 17th century).
202.	The death of Adonis ... ...	(Flemish, 17th century). <i>School of Rubens.</i>
203.	The Assumption of the Virgin	F. Antolines de Sarabia (b. 1644, d. 1700).
204.	The Martyrdom of S. Andrew. (He was crucified at Patras, in Achaia, in the 1st century, A.D.).	Luis Tristan (b. 1586, d. 1640).
205.	Christ at the Column... ...	(Spanish, 17th century).
206.	An embarkation ; Man-o'-War, Galley, and Sloop at the mouth of a river	Adam Willaerts. Signed, and dated 1626.
207.	The cottage in the wood ...	Tonnenz. <i>Signed.</i>
208.	Lady writing, attended by her daughter	Anne Vallayer-Coster. Dated 1775.
209.	A leg of mutton, etc. ... ...	(French, 17th century).
210.	Half-length figure of a Bacchante	J. A. Vallin (1791 to 1827).
211.	River scene with boats ...	(Flemish, 18th century).
212.	Half-length figure of Cupid ...	(French, early 19th century). <i>School of Vallin.</i>
213.	Landscape with cattle and sheep	(Flemish, 17th century).

No.	SUBJECT.	ARTIST.
214.	Landscape	Unknown (French, 19th century).
215.	The Triumph of Amphitrite	Noël Nicolas Coypel (b. 1692, d. 1734).
216.	Landscape with ruins, river, etc.	Jean Dughet (b. 1614, d. 1675).
217.	Elijah and the Priests of Baal	Antonio Coypel (b. 1661, d. 1722).
218.	Interior: Woman cleaning vegetables	David Teniers, the elder (b. 1582, d. 1649).
219.	Landscape with Water Mill, etc.	François Boucher. Signed, and dated 1743.
220.	A hunting party	Jacobus van Artois (b. 1613, d. after 1684); and David Teniers, the younger, (b. 1610, d. 1694).
221.	Landscape: Evening	Aert Van Der Neer (b. 1603, d. 1677).
222.	Christ Crucified. Painted on a black wooden cross	Unknown (Flemish, 17th century).
223.	Portrait; said to be Edward Seymour, Duke of Somerset, Lord Protector of England.	Unknown (16th century). <i>School of Holbein.</i>
224.	Lady of the time of Louis XIV.	Unknown (French, 17th century).
225.	The Port Saint Nicolas, Paris	B. F. Genillon. Signed, and dated 1772.
226.	View near L'Île Louviers, Paris	J. B. F. Genillon. Signed, and dated 1772.
227.	The Virgin and the Infant Jesus	Unknown (Byzantine).
228.	Belshazzar's Feast	Carreño di Miranda. Signed (b. 1614, d. 1685).
229.	The Mother of Charles II., of Spain	Carreño di Miranda (b. 1614, d. 1685).
230.	Juan Antonio Melendez-Valdez a Spanish Poet (1754-1817).	F. G. de Goya y Lucientes. Signed. (b. 1746, d. 1828).
231.	Interior of a Prison; incident of the Inquisition	F. G. de Goya y Lucientes. (b. 1746, d. 1828).
232.	Tobit and the Angel	Antonio Pereda (b. 1599, d. 1669). Signed.

No.	SUBJECT.	ARTIST.
233.	The Mystic Communion of Santa Maria Maddalena dei Pazzi di Firenze	Antonio Danneterre. Signed, and dated 1659.
234.	Kitchen utensils, etc. (A “Bodegone”)	Valazquez (b. 1599, d. 1660).
235.	Portrait of the Painter	Andrea d'Agnolo, called “Del Sarto” (b. 1487, d. 1531).
236.	Venus disarming Cupid	Ubaldo Ricci (18th century).
237.	Fruit Piece	Jacob Van Es (b. 1606, d. 1665 or 6). Signed.
238.	A Boar Hunt	Franz Snyders (b. 1579, d. 1657).
239.	A Basket of Fruit	Jacob Van Hulsdonck (b. 1582, d. 1647). Signed.
240.	The Most Reverend D.D.M. Anna Gertrude, Abbess of Müsterling in 1786	Ludovico Hermans (b. 1750, d. 1833). Signed.
241.	A girl reading by candle-light	A. Fontaine. Signed, and dated 1850.
242.	Countess Sontzoff, daughter of Prince Gagarin	P. J. Dedreux-Dorcy (b. 1789, d. 1874). <i>Pastel</i> .
243.	Seaport, with boats, fishermen, etc.	Unknown (French, 18th century). <i>School of Vernet</i> .
244.	Boy in Red Dress and Black Hat	Unknown (French, 18th century.) <i>School of Drouais</i> .
245.	The Temptation of Adam	Abraham Bloemaert (b. about 1564, d. about 1658).
246.	Landscape with river and mill	Bricard. Signed.
247.	Landscape	F. A. L. Fleury (b. 1804, d. 1858). Signed.
248.	A young peasant weeping at the grave of her child	Unknown (French, 19th century).
249.	David and Bathsheba. (II. Samuel XI., v., 2, <i>et seq.</i> )	Unknown (French, 19th century).
250.	Snowy landscape, with skaters, etc.	Pieter Bout (b. 1658, d. about 1731); and A. F. Boude- wyns (b. 1644, d. ?)
251.	Landscape with equestrian and other figures	Pieter Bout (b. 1658, d. about 1731); and A. F. Boude- wyns (b. 1644, d. ?)
252.	Two small paintings on silk	...

No.	SUBJECT.	ARTIST.
253.	Canal and Houses at Amsterdam	Jan Beerstraaten (b. 1622, d. 1687).
254.	Charles I. ... ...	Unknown.
255.	Girl with dog ... ...	Vilaon. Signed, and dated 1700.
256.	Girl with fruit ... ...	Abraham Van Hoogstraaten. Signed, and dated 1715.
257.	Porta San Paolo, Rome ...	Unknown (Italian, 18th century).
258.	Leda and the Swan ...	Unknown (French, 18th century).
259.	Landscape with figures ...	Jacobus Van Artois (b. 1613, d. after 1684).
260.	Girl driving cattle ...	Unknown (French, 17th century).
261.	A Storm at sea ...	Unknown (French, 18th century).
262.	Sea-piece ... ...	Unknown (French, 18th century).
263.	Man smoking ... ...	Nicholaas Van Haeften (1677 to 1709). Signed.
264.	The Emperor Maximilian II., of Germany (b. 1527, d. 1576)	Unknown (German, 16th century).
265.	An Interior	Unknown (Flemish, 17th century).
266.	Allegorical painting, symbolising the blessings of Peace (?)	Alessandro Longhi (b. 1733, d. 1813).
267.	Allegorical painting, symbolising the evils of War (?)	Alessandro Longhi (b. 1733, d. 1813).
268.	Altar-Piece ... ...	Unknown (German, 15th century).
269.	Landscape with river; evening	Eugène Deshayes. Signed, and dated 1866.
270.	A religieuse ... ...	C. G. Verwee. Signed, and dated 1855.
271.	Girls bathing ... ...	C. Chaplin. Signed, and dated 1866.
272.	Alexandria (?) ...	H. Durand-Brager. Signed.
273.	A rough sea ... ...	H. Durand-Brager. Signed.

No.	SUBJECT.	ARTIST.
274.	Diptych. On one leaf, Christ crowned with thorns ; on the other, Mater Dolorosa	Unknown (Flemish, 16th century).
275.	Lady in red dress trimmed with fur	Antoine Vestier (b. 1740, d. 1824).
276.	Lady in white dress, with bouquet	Charles Beaubrun (b. 1604, d. 1692).
277.	"Spring" ... ... ...	J. J. Taillasson (b. 1746, d. 1809).
278.	Lady with book ... ...	Vialle. Signed, and dated 1764.
279.	Lot flying from Sodom (Gen. xix., v. 15 and 16).	Unknown (French, 18th century).
280.	View at the mouth of a river...	Salomon Van Ruysdael (b. ?, d. 1670).
281.	Interior ; a peasant woman spinning, her daughter making lace and conversing with a young man	Unknown (French, about 1800).
282.	Spanish beggars ... ...	E. Berthier. Signed, and dated 1841.
283.	Interior ; two ladies with dogs, etc.	Unknown (French, 18th century).
284.	Two ladies in 1st Empire costume	Unknown (French, about 1810).
285.	Classic landscape ... ...	Unknown (French, about 1810).
286.	A nobleman, temp. Louis XIV.	Nicolas de Largillièvre (b. 1656 d. 1746).
287.	Fruit piece ... ... ...	Abraham Mignon (b. 1639, d. 1697).
288.	Battle piece ... ... ...	Jan Gossart, called "Jean de Mabuse," (b. about 1470, d. 1532).
289.	Lady at her toilet ... ...	Unknown (French, 18th century).
290.	Landscape with equestrian and other figures	Unknown (French, 18th century).
291.	Young girl wearing ruff and collar	Unknown (dated 1613).

No.	SUBJECT.	ARTIST.
292.	The Rape of Lucrece...	Unknown (Flemish, 18th century).
293.	S. John the Baptist ...	Attributed to Luca Giordano (b. 1632, d. 1705).
294.	Landscape ; Moonlight	S. M. Lantara (b. 1729, d. 1778).
295.	Landscape ... ...	Unknown. Signed "F.S., 1681."
296.	Interior of a Church ...	C. M. Bouton (b. 1781, d. 1858).
297.	Head of the Archangel Michael	Unknown (Old Italian School)
298.	Numa consulting the Nymph Ægeria	Unknown (French, 19th century).
299.	Juno instructing Cupid	Unknown (French, 19th century).
300.	A gentleman, temp. Louis XV.	Unknown (French, 18th century).
301.	Portrait of the Artist, who was a portrait painter in Paris during the First Empire	Frans Josef Kinsoën (b. 1771, d. 1839).
302.	Hen and chickens ... ...	Jean Baptiste Huet (b. 1745, d. 1811).
303.	An avenue, with figures ...	J. H. Fragonard (b. 1732, d. 1806).
304.	Christ on the Cross ...	Unknown (Spanish, 17th century).
305.	A French Judge, temp. Louis XIV.	Unknown (French, 17th century).
306.	Mattias Louis, Bishop of Mechlin	Philippe de Champaigne. Signed, and dated 1642.
307.	Decorative panel, painted in grisaille	French, time of Louis XIV.
308.	The Immaculate Conception	Alonso Cano (b. 1601, d. 1667).
309.	Classical landscape ... ...	Unknown (Italian, 16th century).
310.	S. Peter ... ...	Domenico Theotocopuli, called "Il Greco," (b. about 1548, d. 1625).
311.	The Infant Jesus and the Infant S. John	Andrea Vaccaro. Signed with monogram. (b. 1598, d. 1670).

No.	SUBJECT.	ARTİST.
312.	A Carmelite nun	Francisco Zurbaran (b. 1598, d. 1662?).
313.	A Carmelite monk	Francisco Zurbaran (b. 1598, d. 1662?).
314.	The Holy Family and S. John	Unknown (Spanish, 17th century).
315.	Charles X., of France, wearing his Coronation robes. An exact replica of the portrait at Versailles	F. P. S. Gérard (b. 1790, d. 1837).
316.	Carl Théodore, Elector of Rhenish-Bavaria	Unknown (German, 17th century).
317.	The Duchesse de Berri and her children praying before the bust of the Duc de Berri	After François Gérard.
318.	Madame de Maintenon as S. Cecilia; a boy (? Duc de Maine) as an angel blowing the organ	Jean Jouvenet (b. 1644, d. 1717). Signed.
319.	Flower Piece	J. B. Belin de Fontenay (b. 1654, d. 1715).
320.	Family Portrait Group	Anselmus Hebbelynck, called "Van Hulle" (b. 1594, d. 1665). Signed.
321.	A nobleman, temp. Louis XIV.	N. de Largilliére (b. 1656, d. 1746).
322.	Dessus-de-porte; Cupids playing with a goat	Unknown (French, 18th century).
323.	Cardinal Otto Buoni, afterwards Pope Alexander VIII. (1689-1691)	F. C. Trevisani (b. 1656, d. 1746).
324.	Dessus-de-porte; man with dog, goats, and sheep	P. P. Roos, called "Rosa di Tivoli" (b. 1657, d. 1705).
325.	Dessus-de-porte; shepherd with dog and sheep	P. P. Roos, called "Rosa di Tivoli" (b. 1657, d. 1705).
326.	S. Peter the Apostle	Josef de Ribera, called "Lo Spagnoletto" (b. 1588, d. 1656).
327.	S. Paul the Apostle	Josef de Ribera, called "Lo Spagnoletto" (b. 1588, d. 1656).

No.	SUBJECT.	ARTIST.
328.	A hunting luncheon ...	J. B. Oudry (b. 1686, d. 1755).
329.	A nun of the Order of Santa Theresa	Unknown (Italian, 17th century).
330.	A nun holding a crucifix ...	Unknown (Italian, 17th century).
331.	San Carlo Borromeo, praying	D. Theotocpoli, "Il Greco" (b. about 1548, d. 1625).
332.	Madame de la Tremouille ...	Pierre Mignard (b. 1610, d. 1695).
333.	Susannah and the Elders ...	Unknown (Italian, 16th century). <i>School of the Carracci.</i>
334.	Marie Louise d' Orléans (1662-1689), first wife of Charles II., of Spain	Unknown (French, 17th century).
335.	Portrait of a man ...	Unknown (Italian, 16th century). <i>School of Titian.</i>
336.	The Entombment ...	Jacopo Palma (b. 1544, d. 1628).
337.	The Bay of Genoa with the Mole in the distance	C. J. Vernet. Signed, and dated 1771.
338.	Lot and his daughters. (Gen. xix., v. 30 et seq).	Unknown (Italian, 16th century). <i>School of Titian.</i>
339.	Lelio Torelli, Jurisconsult at Fano in 1489	Domenico Caprioli. Signed, and dated 1528.
340.	The Death of Lucrece ...	Guido Reni (b. 1575, d. 1642).
341.	The Holy Family ...	Lorenzo Sabbatini (b. 1530, d. 1577).
342.	S. Jerome in the Wilderness ...	Cesare da Sesto (b. about 1470, d. about 1524).
343.	Susannah and the Elders ...	Jacques Stella (b. 1596, d. 1657).
344.	S. Catherine ...	Benvenuto Tisi, "Garofalo" (b. 1481, d. 1559).
345.	The Martyrdom of S. John the Baptist. (S. Mark VI., v., 27)	M. A. Amerigi, "da Caravaggio" (b. 1569, d. 1609).
346.	Cupid and the Graces ...	After Raffaelle. The original forms part of the decoration of the Farnesina Palace at Rome

No.	SUBJECT.	ARTIST.
347.	Portrait of a Burgomaster	... Nicolas Maës, or Maas (b. 1632, d. 1693). Signed with monogram.
348.	S. Margaret. Beheaded A.D. 275	G. Cignaroli (b. 1706, d. 1770).
349.	Moll Davies, a celebrated courtezan of the period	William Hogarth (b. 1697, d. 1764).
350.	Louis XIV., and Suite, hunting	A. F. Vander Meulen (b. 1632, d. 1690).
351.	The Circumcision of Jesus	G. da Santa Croce (b. 1581, d. 1641).
352.	S. George of England	D. Zampieri, "Domenichino" (b. 1581, d. 1641).
353.	Battle between Christians and Moors	Jan van Huchtenburgh (b. about 1646, d. 1733).
354.	Mrs. Thrale, afterwards Mrs. Piozzi, the friend of Dr. Johnson	Sir Joshua Reynolds, P.R.A. (b. 1723, d. 1792).
355.	The Head of S. John the Baptist in a charger. (S. Mark VI., v., 28)	Francesco Bonifazio (b. 1637, d. ?).
356.	A Miracle of the Holy Sacrament	Fratre Giovanni da Fiesole, "Fra Angélico" (b. 1387, d. 1455).
357.	A Burgomaster	B. Vander Helst (b. 1611 or 1612, d. 1670).
358.	Portrait of an elderly lady	Unknown (Flemish, 17th century).
359.	Triptych; in the centre, the Deposition from the Cross; in the volets, two of the Maries. This picture formerly belonged to Dom Miguel, King of Portugal (d. 1866).	Hans Memlinc (born about 1430-40).
360.	Boors carousing and playing cards	Egbert van Heemskerk, the younger (b. 1645, d. 1704).
[N.B.—This was the first picture ever purchased by Mr. Bowes.]		
361.	The Temptation of S. Anthony	David Teniers, the elder, (b. 1582, d. 1649).
362.	Portrait of a lady	Constantine Netscher (b. 1669 or 1670, d. 1722).

No.	SUBJECT.	ARTIST.
363.	The Virgin and Infant Jesus...	Francesco di Marco Raibolini called Francesco Francia, (b. 1450, d. 1517).
364.	Forest landscape, with figures	P. J. Van Asch. Signed with initials (b. 1603, d. ?).
365.	The Judgment of Paris ...	Orient (b. 1677, d. 1737), and Platzer (b. 1702).
366.	Forest landscape, with river and fishermen, etc.	Jacob Esselens (17th century)
367.	Winter scene ; frozen river with skaters, etc.	Philip de Koninck (b. 1619, d. 1689).
368.	Martyrdom of S. Agnes. Replica of the larger picture by the same painter.	D. Zampieri ("Domenichino,") (b. 1581, d. 1641).
369.	Distant view of Rome from the Campagna	Willem Schellincks (b. 1632, d. 1678).
370.	The Holy family. Copy of the picture by Raffaelle at Madrid called "La Perla".	Giulio dei Giannuzzi, called Giulio Romano (b. 1492, d. 1546).
371.	A Spanish beggar-boy...	B. E. Murillo (b. 1617, d. 1682).
372.	Landscape, with river...	Jan Vander Meer, the younger (b. 1656, d. 1705).
373.	View on the Rhine ...	Herman Saftleven (b. 1609, d. 1685).
374.	View on the sea-shore, with fortress, etc.	Unknown (Italian, about 1600). <i>School of the Carracci.</i>
375.	Landscape, with figures ...	Unknown (Italian, about 1600). <i>School of the Carracci.</i>
376.	The Martyrdom of S. John the Baptist.—S. Mark VI., v. 27	Unknown (Italian, 16th century). <i>School of Leonardo da Vinci.</i>
377.	The four seasons ...	Marcello Venusti (b. 1515, d. 1579).
378.	Cattle piece ...	John Glover (b. 1767, d. 1849).
379.	The rape of the Sabines. Formerly in the collection of the Duc d'Orléans at the Palais Royal	Giuseppe Porta, "Salviati," (b. 1518 or 1520). Signed.

No.	SUBJECT.	ARTIST.
380.	The Rape of Helen ... ...	F. Primaticcio (b. 1504, d. 1570).
381.	Triptych ; in the centre the Crucifixion ; in the left volet, Christ bearing his Cross to Calvary ; in the right volet, the Deposition.	Unknown (German, 15th century).
382.	A fruit stall ... ...	Franz Snyders and Johan von Bockhorst ("Langen Jan.") (b. 1610, d. 1668).
383.	Flemish lady in black velvet dress trimmed with white fur.	Simon de Vos (b. 1603, d. 1676). Signed.
384.	Landscape with waterfall ...	Jakob van Ruysdael (b. about 1630, d. 1682).
385.	Sir Joshua Reynolds, P.R.A. Copy of the self-painted portrait in the National Gallery	Robert Harley, formerly Curator of this Museum (b. about 1825, d. 1884).
386.	Portrait of a gentleman in 18th century costume	Unknown (English 18th century).
387.	Fruit and Flowers ... ...	Unknown (Italian).
388.	Fruit and Flowers ... ...	Unknown (Italian).
389.	Fruit Piece ... ...	David de Heem (b. 1570, d. 1632). Signed.
390.	Peasants at a Well ... ...	Barend Graat (b. 1628, d. 1709).
391.	Architectural Landscape with Ruins, etc.	Unknown (Italian).
392.	Landscape with Fort, etc. ...	Unknown (Flemish).
393.	Landscape with Castle ...	Unknown (Italian).
394.	One of the Daughters of Louis XIV.	Unknown (French 17th century).
395.	Lady wearing black and red dress and black Flemish hat	Unknown (Flemish).
396.	The original design for the ceiling of the Presbytery of S. Sulpice, Paris	François le Moyne (b. 1688 d. 1737).
397.	Family portrait group... ...	Unknown (Flemish, late 17th century).

No.	SUBJECT.	ARTIST.
398.	A lady of the time of Louis XIV.	Unknown (French, 17th century): <i>School of Mignard.</i>
399.	Bishop John Butler (Oxford 1777; Hereford 1788; d. 1802).	Thomas Hudson (b. 1701, d. 1779).
400.	The Princess Marie of Taxis...	Unknown (Flemish, 17th century). <i>School of Van Dyck.</i>
401.	One of the daughters of Louis XIV. (?).	Unknown (French, 17th century).
402.	A youth in blue and white dress with hawk and hunting spear.	Unknown (English, 18th century).
403.	A young girl in blue and white dress with yellow scarf	Unknown (English, 18th century).
404.	An elderly lady in black dress and white cap	Unknown (English, 18th century).
405.	Sea-piece, with Dutch Galliots	Unknown (Dutch, 17th century).
406.	View at the mouth of a river, with shipping	Unknown (Dutch, 17th century).
407.	Catherine Stephens, the singer, afterwards the Countess of Essex. Died 1882 at the age of 94	Unknown (English, early 19th century).
408.	Interior of a Church, with figures	Stöcklin. Signed, and dated 1785. <i>On Copper.</i>
409.	Cows ... ... ... ...	J. F. Herring, (b. 1795, d. 1865).
410.	Sheep ... ... ... ...	J. F. Herring, (b. 1795, d. 1865).
411.	Christ walking with three of His Disciples	Unknown (Dutch, 16th century).
412.	Woman with poultry ... ...	Abraham Bloemaert. (b. about 1564, d. about 1658).
413.	Man with poultry ... ...	Unknown (Flemish).
414.	Portrait of a lady ... ...	Hans Bylaert. Signed (b. 1603?).
415.	A shepherd with a musical instrument	Hans Bylaert. Signed (b. 1603?).
416.	An Italian Contadina... ...	Rodriguez. Signed, and dated 1866.

No.	SUBJECT.	ARTIST.
417.	Portrait of a lady: costume of the First Empire	Unknown (French, early 18th century). <i>School of Vallin.</i>
418.	View on the sea-shore, with figures	Attributed to Claude de Lorrain (b. 1600, d. 1682).
419.	Portrait of a lady ... ...	Unknown (Dutch).
420.	Landscape, with figures ...	Cornelis Huysmans (of Mechlin). (b. 1648, d. 1727).
421.	Landscape, with river and houses	Jan Van Goyen (b. 1596, d. 1666).
422.	Fishing Boats ... ... ...	Eugène Deshayes. Signed, and dated 1866.
423.	The Parable of the Great Supper. (S. Luke XIV., v. 16 to 24)	Joost Cornelisz Drooch Sloot (Flourished from 1616 to 1660). Signed.
424.	Two children with a lamb ...	E. M. Fuchs. Signed, and dated 1773.
425.	The Saviour crowned with thorns	Attributed to Albrecht Dürer (b. 1471, d. 1528).
426.	Farmyard scene ... ...	Palizzi. Signed.
427.	Interior of a cathedral ...	Pieter Neeffs, the Elder (b. 1577 or 1578, d. about 1660).
428.	Men-o'-war in a calm ... ...	H. Durand-Brager. Signed.
429.	A Ship in a Gale ... ...	H. Durand-Brager. Signed.
430.	Christ preaching from a ship on the Sea of Galilee (S. Mark, IV., v. 1)	David Teniers, the elder (b. 1582, d. 1649).
431.	The Holy Family. Painted for the Château of Versailles	Herman Verelst. Signed, and dated 1665.
432.	Paris: The Exterior Boulevards	A. R. Veron. Signed, and dated 1856.
433.	A Pietà ... ... ...	Unknown (Italian? 16th century).
434.	A Lady in black dress, with large black head dress	Gerbrand. Signed, and dated 1780.
435.	Flower Piece ... ...	Unknown (Flemish, 17th century).
436.	A Chinese Procession	
437.	Italian Pifferari	John Phillip, R.A. (b. 1817 d. 1867).

No.	SUBJECT.	ARTIST.
438.	Girl in grey dress, with lace collar	Unknown (English, about 1600.)
439.	Venus Sleeping	G. B. Cipriani (b. 1727, d. 1785).
440.	A German Princess	F. J. Kinsoën (b. 1771, d. 1839).
441.	A Russian Lady	F. J. Kinsoën (b. 1771, d. 1839).
442.	Maréchal Soult, Duc de Dalmatie	J. D. Court (b. 1797, d. 1865). ( <i>Unfinished</i> ).
443.	Jerome Bonaparte, King of Westphalia, brother of Napoleon I.	F. J. Kinsoën (b. 1771, d. 1839). Signed.
444.	Portrait of a Lady.	Lecat. Signed, and dated 1865.
445.	A young Prince, wearing the order of Le Saint-Esprit	Unknown (French, 16th century).
446.	Monsieur L'Herbette	J. D. Court (b. 1797, d. 1865). ( <i>Unfinished</i> ).
447.	Portrait of a Lady	Unknown (German, dated 1581). <i>School of Holbein</i> .
448.	Elizabeth de Valois, Consort of Phillip II. of Spain, married 1559; died 1568. She was the daughter of Henri II. and Catherine de Medicis	François Clouet ("Jehannet") (b. 1516-20, d. 1573?).
449.	Mater Dolorosa (S. Luke II., v. 25).	Luis de Morales, early 16th century.
450.	A young Nobleman, temp. Louis XV.	Unknown (French, early 18th century). <i>School of Nattier</i> .
451.	La Duchesse d'Angoulême, daughter of Louis XVI	Antoine Jean, Baron Gros (b. 1771, d. 1835).
452.	The Prince of Orange, afterwards William II. of Holland (b. 1792, d. 1849)	F. J. Kinsoën (b. 1771, d. 1839).
453.	The Princess of Orange, Consort of William II. of Holland. She was sister of Alexander I. of Russia, and Great Grand Daughter of Peter the Great. (b. 1795 d. 1865)	F. J. Kinsoën (b. 1771, d. 1839).
454.	La Duchesse de Berri	J. D. Court (b. 1797, d. 1865) ( <i>Unfinished</i> ).

No.	SUBJECT.	ARTIST.
455.	Mademoiselle Mars, the celebrated French actress (b. 1779, d. 1847)	F. J. Kinsoën (b. 1771, d. 1839).
456.	"La Sortie du Bal" ...	J. D. Court (b. 1797, d. 1865). Signed.
457.	Triptych; in the centre, the Deposition from the Cross; in the volets, the donor of the Triptych and members of his family in attitudes of devotion	Unknown (Flemish, about 1500).
458.	The Emperor Cæsar Augustus rebuking Cornelius Cinna, Pompey's grandson, for his treachery.	E. J. Delécluze. Signed, and dated 1814.
459.	Eve tempting Adam ...	Unknown (German, 15th century).
460.	After the thunderstorm	A. E. Michallon (b. 1795, d. 1822).
461.	View near Ornans in the Jura, the painter's birth-place	Gustave Courbet. Signed. (b. 1819, d. 1877).
462.	The Port and Town of Bordeaux	Robert Fleury (b. 1790, d. 1840). Signed.
463.	Phaedra and Hippolytus	Joseph Geinaert. Signed, and dated 1819.
464.	Fruit and Vegetables, with husbandmen in the background	Jacopo da Ponte, called Il Bassano (b. 1510, d. 1592).
465.	Landscape, with tower and figures	Unknown (Flemish, 17th century).
466.	Landscape, with ruins	A. E. Michallon. Signed, and dated 1817.
467.	Sea-piece; Moonlight	J. A. T. Gudin (b. 1802, d. 1880).
468.	Rocky Landscape, with waterfall	Monnot. Signed, and dated 1824.
469.	The death of Seneca (A.D. 65)	Unknown (French, 19th century).
470.	The Infant Bacchus	Francesco Albani (b. 1578, d. 1660).
471.	Interior of a ruined Church at Venice	Hubert Robert (b. 1733, d. 1808).

No.	SUBJECT.	ARTIST.
472.	Telemachus refuses the crown of Crete	F. P. S. Gérard (b. 1770, d. 1837).
473.	A Seaport	E. F. Lacroix (18th century).
474.	Dunkerque	Unknown (French, 17th century).
475.	Diana and Nymphs	Hendrik van Balen (b. 1560 d. 1632, or 1638), and Franz Snyders (b. 1579, d. 1657).
476.	Vintage scene in the South of France	Jan Van Huchtenburgh (b. about 1646, d. 1733).
477.	Gypsies	Valentin (b. 1600, d. 1634).
478.	Men-of-War and other ships	W. Van de Velde, the younger (b. 1633, d. 1707).
479.	The Holy Family	Unknown (Italian, 17th century),
480.	View on the West Coast of Scotland	J. A. T. Gudin (b. 1802, d. 1880). Signed.
481.	Coast view in Scotland	J. A. T. Gudin (b. 1802, d. 1880). Signed, and dated 1861).
482.	On the sands near Ostende. (This picture was presented by the painter to Mr. Bowes).	J. A. T. Gudin (b. 1802, d. 1880).
483.	The Nativity	Jacques Stella (b. 1596, d. 1657). <i>Copper</i> .
484.	View at Arbois in the Jura, France	Lemer. (French, 19th cen- tury).
485.	Landscape; Moonlight	P. H. Valenciennes (b. 1750, d. 1819).
486.	Portrait of a man	Johannes Voorhout. Signed, and dated 1686.
487.	Maréchal Pelissier, Duc de Malakoff (b. 1794, d. 1864)	J. D. Court (b. 1797, d. 1865).
488.	Landscape; Moonlight	Aert Vander Neer (b. 1603, d. 1677).
489.	Landscape, with castle, etc.	Alexander Keirrinckx (b. 1600).
490.	A Cornfield with reapers	Alexander Keirrinckx (b. 1600).
491.	Sea Piece; calm, hazy morning	J. A. T. Gudin (b. 1802, d. 1880).

No.	SUBJECT.	ARTIST.
492	Grandmamma's Breakfast	F. S. Bonvin (b. 1817, d. 1888).
493.	A Man leaning on a spade	(Dutch, 17th century). <i>School of Rembrandt</i> .
494.	Girl with goat	(Dutch, 17th century).
495.	Scriptural scene (?)	Antoine Coypel (b. 1661, d. 1722).
496.	A Dog of the Havannah breed	J. J. Bachelier. Signed, and dated 1768.
497.	Man with dog	(Lefévre. Signed, and dated 1760.
498.	Vulcan and Venus	(French, 18th century).
499.	A reading lesson in a Convent	F. M. Granet. Signed, and dated 1810.
500.	Flowers in a vase	J. B. Monnoyer (b. 1636, d. 1699).
501.	Landscape, with figures	Frans Swagers (b. 1756, d. 1836).
502.	Snowy landscape	(French, 18th century).
503.	Two young women in 16th century costume	(Italian, 16th century).
504.	A Spanish Princess	(Spanish, 16th century).
505.	Jesus crowning the Virgin Mary	Théodore van Thulden (b. 1607, d. 1676). Signed.
506.	Young woman of the valley of Ossau, with her child	E. F. M. J. Dévéria (b. 1805, d. 1865). Signed.
507.	Landscape, with river and ruins	(Flemish, 17th century).
508.	The Fox and the Crow	Mozaro. Signed, and dated 1873.
509.	A sea-fight	J. B. H. Durand-Brager (b. 1814, d. 1879). Signed.
510.	Mountainous landscape, with cascade and figures	K. J. Kuvasseg. Signed, and dated 1845.
511.	Dessus-de-porte ; Cupid watching a bird	(French, 18th century).

No.	SUBJECT.	ARTIST.
512.	Lady with dog; costume of Louis XIV. period	Jean Vollevent. Signed, and dated 1710.
513.	Basket of fruit...	G. de Berg. Signed, and dated 1649.
514.	Spaniel with puppies ...	Giuseppe Palizzi. Signed, and dated 1849.
515.	Vase holding lilac, roses, etc.	Pieter Faës. Signed, and dated 1796.
516.	Landscape ...	L. Boulangé (b. 1812, d. 1878).
517.	A poultry yard	Léon Couturier. (French, 19th century).
518.	A dead bittern	J. A. A. Pils (b. 1813, d. 1875).
519.	Head of a young girl ...	P. J. Dedreux-Dorcy. Signed. (b. 1789, d. 1874).
520.	"Bernardine," a favourite dog of Mrs. Bowes	A. Dury. (French, 19th century).
521.	Margaret of Austria, Queen of Spain (1584-1611)	Unknown (Spanish, 16th century).
522.	Landscape, with figures	Unknown (Italian, 17th century). <i>School of Salvator Rosa.</i>
523.	Soldiers on the march	P. Budelot. Signed, and dated 1810.
524.	Man on a donkey driving cattle	P. Budelot. Signed, and dated 1810.
525.	Portrait of an old lady	T. Regters. Signed. (b. 1710, d. 1768).
526.	Girl looking out of window	Pierre Prud'hon (b. 1758, d. 1823). Signed.
527.	La Contessa di Faule...	Unknown (Italian, 18th century).
528.	Interior of Antwerp Cathedral	Pieter Neefs, the elder, (b. 1577 or 1578, d. about 1660).
529.	Basket of flowers and shells ...	G. de Berg. Signed, and dated 1649.
530.	Fruit piece	David de Heem (b. 1570, d. 1632).
531.	Lady in 16th century costume	Catharina Sanders, called Van Hemessen (16th century). Signed.

No.	SUBJECT.	ARTIST.
532.	Mademoiselle Mars, the celebrated French actress (b. 1779 d. 1847).	Jean Antoine Pinchon. Signed. (French, 19th century).
533.	The entrance to Brussels ...	Unknown (Flemish, 19th century).
534.	Mountainous landscape, with castle, etc.	Jean Baptiste Petit (b. 1795, d. 1876). Signed.
535.	Mountainous landscape, with castle, etc.	Jean Baptiste Petit (b. 1795, d. 1876). Signed.
536.	A poultry yard ... ...	D'haïté. Signed. (French, 19th century).
537.	A poultry yard ... ...	D'haïté. Signed. (French, 19th century).
538.	Landscape with ruins; sunset	P. H. Valenciennes (b. 1750, d. 1819). Signed.
539.	Landscape with figure ...	P. H. Valenciennes (b. 1750, d. 1819). Signed.
540.	Landscape with ruined bridge, etc.	P. H. Valenciennes (b. 1750, d. 1819). Signed.
541.	Landscape with river; ships in the distance	François Swagers (b. 1756, d. 1836). Signed.
542.	Landscape with river, ruins, etc.	François Swagers (b. 1756, d. 1836). Signed.
543.	Landscape with river ... ...	François Swagers (b. 1756, d. 1836). Signed.
544.	Lady of the time of Louis XV., as Hebe	French, about 1700. <i>School of Nattier.</i>
545.	Landscape, with horse and cart	J. I. Demarne (b. 1744, d. 1829).
546.	Landscape, with temple, figures, &c.	I. J. Petit. Signed, and dated 1792.
547.	Young boy as Cupid ... ...	Unknown (French, 17th century).
548.	Dog with wild duck ... ...	A. F. Desportes (b. 1661, d. 1743). Signed.
549.	Landscape with horseman and beggars	Forêt (J. B. Forest). (b. 1636, d. 1712).
550.	Girl with a dog ... ...	Unknown (Flemish, 17th century).
551.	A Cavalry Officer ... ...	Fénard. Signed, and dated 1842).

No.	SUBJECT.	ARTIST.
552.	Landscape with river; Amiens Cathedral in the distance	Jouvenel. Signed. (French, 19th century).
553.	Landscape; Amiens Cathedral in the distance	Jouvenel. Signed. (French, 19th century).
554.	Child seated on a red cushion	Unknown (French, 18th century).
555.	Fruit and Flowers	Fantin. Signed, and dated 1866.
556.	View on the sea-shore	Jan Van Goyen (b. 1596, d. 1666).
557.	Landscape with sportsman shooting ducks	Unknown (German, 17th century).
558.	Landscape with river; sunset	Francois Swagers (b. 1756, d. 1836). Signed.
559.	Boors carousing	Egbert van Heemskerck (b. 1645, d. 1704).
560.	Landscape with figures	Unknown (Flemish, 18th century).
561.	Fruit and vegetables	Jan Paulo Gillemans (b. 1650 d. about 1742). Signed, and dated 1674.
562.	The Emperor Charles V., crowned, and wearing the order of the Golden Fleece. He was born 1500, and died 1558	Unknown (Spanish, 16th century).
563.	A girl praying	Philiberte Ledoux. Signed.
564.	A young girl	Philiberte Ledoux. Signed.
565.	Sea-scape; sunset	Finot. Signed, and dated 1835.
566.	Lady of the time of Louis XIII.	Unknown (Spanish, early 17th century).
567.	Classical composition	Unknown (Flemish, 16th century).
568.	Classical composition	P. H. Valenciennes (b. 1750, d. 1819). Signed.
569.	Seaport with shipping, etc.	W. Van de Velde, the elder, (b. 1610, d. 1693).
570.	Lady with powdered hair; temp. Louis XIV.	J. M. Nattier (b. 1685, d. 1766).
571.	Portrait of a gentleman	Henri Decaisne (b. 1799, d. 1852).

No.	SUBJECT.	ARTIST.
572.	The Quay at Venice (?) ...	Philippe Meusnier (b. 1655, d. 1734). Signed.
573.	Marine view ... ...	Hendrik Kobell. (b. 1751, d. 1782). Signed.
574.	Interior with peasants playing on musical instruments, etc.	Unknown (Dutch, 17th century).
575.	A death-bed scene ... ...	G. D. Tiepolo (b. about 1726, d. 1804).
576.	Mademoiselle Louise de la Vallière, a Mistress of Louis XIV., as a repentant Magdalene	Unknown (French, about 1700).
577.	Dessus-de-porte; wild ducks...	J. B. Oudry. Signed, and dated 1783.
578.	Dessus-de-porte; an eagle pouncing upon a wild duck	J. B. Oudry. Signed, and dated 1783.
579.	Dessus-de-porte; a dog pointing a covey of partridges	J. B. Oudry. Signed, and dated 1753.
580.	Dessus-de-porte; two dogs playing	J. B. Oudry. Signed, and dated 1753.
581.	Landscape with oxen and goats	Joseph Roos (b. 1728).
582.	Birds in a landscape ... ...	Philipp Peter Roos ("Rosa di Tivoli"). (b. 1657, d. 1705).
583.	A Judge of the time of Louis XIV.	Unknown (French, about 1700).
584.	A boy riding on a large dog ...	Tony Robert Fleury. Signed and dated 1803.
585.	Portrait of a young man ...	H. Boss. Signed, and dated 1592.
586.	Portrait of a lady ... ...	Unknown (Flemish, 17th century).
587.	A Dutch sea-port, with shipping	Unknown (Dutch, 17th century).
588.	Family portrait group... ...	Unknown (German, 18th century).
589.	Pope Pius VII. (b. 1742, d. 1823)	Goulet. Signed.
590.	Silenus and Bacchantes ...	Unknown (French, 19th century).
591.	A Dutch sea-port ... ...	Unknown (Dutch, 17th century).

No.	SUBJECT.	ARTIST.
592.	A Dutch family group ...	W. S. van Ehrenberg, (b. 1630, d. about 1675). Signed.
593.	Architectural ruins in Italy ...	Unknown (Spanish, 17th century).
594.	Portrait of a lady ...	P. L. de Laval (b. 1790, d. 1870). Signed.
595.	Portrait of a young lady of the time of Louis XIV.	Unknown (French or Flemish 17th century).
596.	Landscape; river bank with figures	Jacques van Artois (b. 1613, d. after 1684).
597.	Christ appearing to S. Peter and other Disciples at the Sea of Tiberias.—(S. John XXI)	Maerten van Veen (called "Martin Heemskerk") (b. 1498, d. 1574). Signed.
598.	The Fall of Phaeton ...	G. B. Tiepolo (b. 1696, d. 1770).
599.	The Presentation of the Virgin Mary	Eugenio Caxes (b. 1577, d. 1642).
600.	Fruit piece ...	J. P. Gillemans (b. 1650, d. about 1742). Signed. <i>Copper.</i>
601.	Fruit piece ...	J. P. Gillemans (b. 1650, d. about 1742). Signed. <i>Copper.</i>
602.	Portrait of a Spanish lady ...	Unknown (Spanish).
603.	France, under the form of Minerva, presents the portrait of Louis XV. to the Institut des Beaux-Arts	G. J. de Saint-Aubin (b. 1724, d. 1780).
604.	A Breakfast-table ...	W. Klaasz Heda. Dated 1614.
605.	Sheep ...	P. P. Roos ("Rosa di Tivoli") (b. 1657, d. 1705).
606.	Norwegian coast scenery ...	Allart van Everdingen (b. 1612, d. 1675).
607.	Pauline Bonaparte (sister of the Emperor Napoléon I), afterwards Princess Borghesi	Louise Marie Jeanne Mauduit. Dated 1806.
608.	Female portrait ...	Mdlle. de S. Omer. Signed, and dated 1833.
609.	Portrait of a lady; time of Louis XV.	Unknown (French, about 1700).

No.	SUBJECT.	ARTIST.
610.	Head of an old man ...	Signed "E. V., and dated 1838.
611.	Portrait of a girl ...	Reus. Signed, and dated 1769.
612.	Portrait of a lady; time of Louis XV.	George de Margey. Signed, and dated 1774.
613.	Dessus-de-porte; fruit	Franz Snyders (b. 1579, d. 1657).
614.	Dessus - de - porte; asparagus, etc.	Franz Snyders (b. 1579, d. 1657).
615.	A Cardinal conversing with two Monks and two other persons	Unknown (Italian, 16th century).
616.	Boy in fancy dress as a Roman soldier	J. Jaer. Signed, and dated 1675.
617.	Dessus-de-porte; a red macaw in a tree	Unknown (Flemish, 17th century).
618.	A Notary; time of the first French Republic	G. Garez. Signed, and dated 1801.
619.	The wife of the preceding ...	G. Garez. Signed, and dated 1801.
620.	A Polish lady ...	Unknown (French, 18th century).
621.	"Cleopatra" ...	Unknown (French, 16th century).
622.	La Duchesse de Bourgogne ...	Unknown (French, 17th century).
623.	King Louis XV. (1715-1774)	L. M. Van Loo (b. 1707, d. 1771.
624.	Musical party; costume of the time of Louis XV.	Vicenzo Vita. Signed.
625.	Incident of the Revolution of 1848 in Paris	T. Gabé. Signed, and dated 1849.
626.	Incident of the Revolution of 1848 in Paris	T. Gabé. Signed, and dated 1849.
627.	Madame de Lamartine adopt- ing the children of patriots slain at the Barricades in Paris during the Revolution of 1848	Comte Calix. Signed, and dated 1848.
628.	Incident of the Revolution of 1848 in Paris	T. Gabé. Signed, and dated 1848.

No.	SUBJECT.	ARTIST.
629.	Landscape with ruins and pastoral groups. (Scene from the "Decameron ?")	Bartholomeus Breenbergh (b. about 1620, d. 1663). Signed.
630.	Landscape with palm trees and Chinese figures	Unknown (French, 19th century).
631.	Portrait of an old man ...	Unknown (French, 18th century).
632.	Portrait of a child ... ...	Unknown (Spanish, 16th century).
633.	Dead Game ... ... ...	Bréare le père. Signed, and dated 1761.
634.	Portrait of a man ... ...	Unknown (Flemish, 16th century).
635.	Portrait of a lady, time of Louis XV.	Unknown (French, 18th century).
636.	Medallion portrait of forty celebrated Venetians living from 1578 to 1630	Ottavio Leoni (b. 1578, d. 1630).
637.	Portrait of a boy; period about 1815.	L. M. J. Mauduit (b. 1784, d. 1862). Signed.
638.	A soldier, time of First Empire	B. Mars. Signed.
639.	Flowers and fruit, with a parrot	Peter Casteels (b. 1684, d. 1749). Signed.
640.	Flowers and fruit, with monkey and parrot	Peter Casteels (b. 1684, d. 1749). Signed.
641.	Portrait of a lady ... ...	Alexander Roslin (b. 1718, d. 1793).
642.	A lady, time of Louis XIV ...	Unknown (French, 17th century).
643.	A riverside inn ... ...	François Swagers (b. 1756, d. 1836). Signed.
644.	Two young girls with portrait	Unknown (French, 18th century).
645.	A shipwreck ... ... ...	Réginus. Signed.
646.	Susannah and the elders ...	Unknown (Flemish, 16th century).
647.	Portrait of a gentleman ...	T. Gainsborough, R.A., (?) (b. 1727, d. 1788).
648.	Girl with canary; time of Louis XV.	François Hubert Drouais (b. 1727, d. 1775).
649.	Flower piece ... ... ...	Otto Marcellis Van Schrieck (b. 1613, d. 1673).

No.	SUBJECT.	ARTIST.
650.	In the Seraglio ... ...	Emile Durieux.
651.	S. Claude, Bishop of Besançon (d. 697), and a Monk ...	Unknown (German, dated 1619).
652.	Portrait of the painter ...	François Saint Bonvin. Signed, and dated 1847.
653.	Le Duc d'Angoulême (b. 1775, d. 1844)	F. J. Kinsoën (b. 1771, d. 1839).
654.	The Congress of Paris, 1856 ...	T. Gabé.
655.	Louis XIV. ("Le Grand") King of France, when a child (b. 1638, d. 1715)	Unknown (French, middle of 17th century).
656.	Studies of costume, period of the Convention (1792)	Robert Lefebvre (b. 1756, d. 1830).
657.	Portrait of a young girl ...	Attributed to L. L. Boilly (b. 1761, d. 1845).
658.	Fruit and shells ... ...	Francesco Maltese. Flourish- ed about 1670.
659.	Girl with bird... ... ...	Unknown (French, 18th century).
660.	Interior ; nursery scene ...	J. B. Mallet (b. 1759). Signed.
661.	Interior ; "The Proposal" ...	J. B. Mallet (b. 1759). Signed.
662.	Hérault de Sechelles, President of the National Convention, 1792	Unknown (French, late 18th century).
663.	An old lady in 17th century costume	Unknown (Flemish, 17th century).
664.	Head of a young girl ... ...	Baron Antoine Louis Gros (b. 1771, d. 1835).
665.	Mademoiselle Marie Anne Lenormand, Fortune-teller and Necromancer ; (b. 1772, d. 1843)	Philliberte Ledoux. (French, 19th century).
666.	Girl carrying cherries in her apron	Unknown (French, 18th century).
667.	Dead game ... ... ...	Unknown (French, 18th century).
668.	A Bavarian Officer ... ...	S. Dalvimar. Signed with monogram, & dated 1792.
669.	Monks praying before a Calvary	Unknown (Flemish, 15th century).

No.	SUBJECT.	ARTIST.
670.	Woman plucking a duck	... Cals. Signed, and dated 1854.
671.	A rough sea	... J. B. H. Durand-Brager. Signed and dated 1855.
672.	A poultry yard	... P. Z. Couturier (b. 1850). Signed.
673.	Portrait of a lady	... Lecat. Signed, and dated 1862.
674.	Lesbia and the sparrow	Tony Robert Fleury. Signed.
675.	The Altar in the wood	... Dumée. Signed, and dated 1839.
676.	Head of a young girl, time of the First Empire	Unknown (French, early 19th century). Signed with initial "M."
677.	Portrait of a lady, time of Louis XIII.	Unknown (French, early 17th century).
678.	Marine view	... A. D. Prud'homme. Signed, and dated 1800.
679.	Portrait of a lady	... Unknown (French, 19th century).
680.	Peasant woman of Burgundy	... Jean François Millet (b. 1814 d. 1875).
681.	Interior of a Flemish kitchen	Willem de Poorter. (17th century).
682.	Sea view, with boats and fishermen	Brisiaut. Signed.
683.	Portrait, said to be that of the painter Greuze (b. 1725, d. 1805).	Unknown (French, about 1792.)
684.	Portrait of a lady	... Pierre Mignard (b. 1610, d. 1695).
685.	Study of a girl wearing a Turban	Unknown (Italian, 18th century).
686.	The Virgin and Infant Jesus	Byzantine.
687.	A French nobleman, time of Francis I.	Unknown (French, 16th century).
688.	Academical study — bread, onions, etc.	Auguste Constant. Signed.
689.	A Ship-building yard	... F. G. L. Tabar (b. 1818, d. 1869).
690.	The Reprimand	... L. A. Carolus (b. 1814, d. 1865). Signed.

No.	SUBJECT.	ARTIST.
691.	Girl tending a flock of geese...	P. L. Richard. Signed, and dated 1867.
692.	View at Séoux, Upper Egypt...	M. Frere. Signed, and dated 1856.
693.	French farm girl at her toilet...	E. M. E. Lepoittevin b. 1806, d. 1870).
694.	A windmill; sketch ... ...	Ziem. Signed.
695.	Landscape with figures ...	Brossat. Signed, and dated 1846.
696.	"Le Repos"; female head ...	P. J. Dedreux-Dorcy (b. 1789, d. 1874). Signed.
697.	Interior; an old woman eating soup	Veyrassat. Signed, and dated 1855.
698.	Landscape; near Annet ...	Camille Flers (b. 1802, d. 1868).
699.	Letitia Ramolini Bonaparte, mother of Napoleon I. (b. 1750, d. 1836)	F. J. Kinsoën (b. 1771, d. 1839).
700.	Louis Napoleon Bonaparte, brother of the Emperor Napoleon I., by whom he was made King of Holland in 1806 (b. 1778, d. 1846)	F. J. Kinsoën (b. 1771, d. 1839).
701.	Peasants carousing ... ...	Unknown (Dutch, 16th century).
702.	Marie Thérèse Louise de Savoie-Carignan, Princesse de Lamballe (b. 1749, d. 1792). Painted shortly after her arrival in Paris, before her marriage. She is wearing Savoyard costume	Unknown (French, about 1760). <i>Pastel</i> .
703.	La Duchesse de Lerma, wife of the Duc de Lerma, a Spanish Statesman who died in 1625	Claudio Coëllo (b. 1621, d. 1693).
704.	Portrait of a lady ... ...	Henri Pierre Danloux (b. 1753, d. 1809).
705.	Portrait; said to be Chardin the French painter; (b. 1699 d. 1779)	Unknown (French, 18th century).
706.	Portrait; the wife of the preceding	Unknown. (French, 18th century).

No.	SUBJECT.	ARTIST.
707.	Flemish child in 16th century dress	Unknown (Flemish, 16th century).
708.	Landscape ... ...	Detrieux. Signed.
709.	Mons. Lorédan Larchey, Conservateur of the Arsenal Library, Paris	Faustin Besson. Dated 1877. <i>Given by Mons. Larchey.</i>
710.	Boors masquerading and carousing	P. Brueghel (b. about 1530, d. 1569). Signed, and dated 1563.
711.	Dutch sea-port with shipping	Jan Both (b. about 1610, d. after 1662). Signed.
712.	Portrait of a lady ...	Unknown (English, about 1800).
713.	Portrait of the artist Kuwasseg, Mrs. Bowes' Drawing Master	Cals. (French, 19th century).



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 Angelic  
 Aparico  
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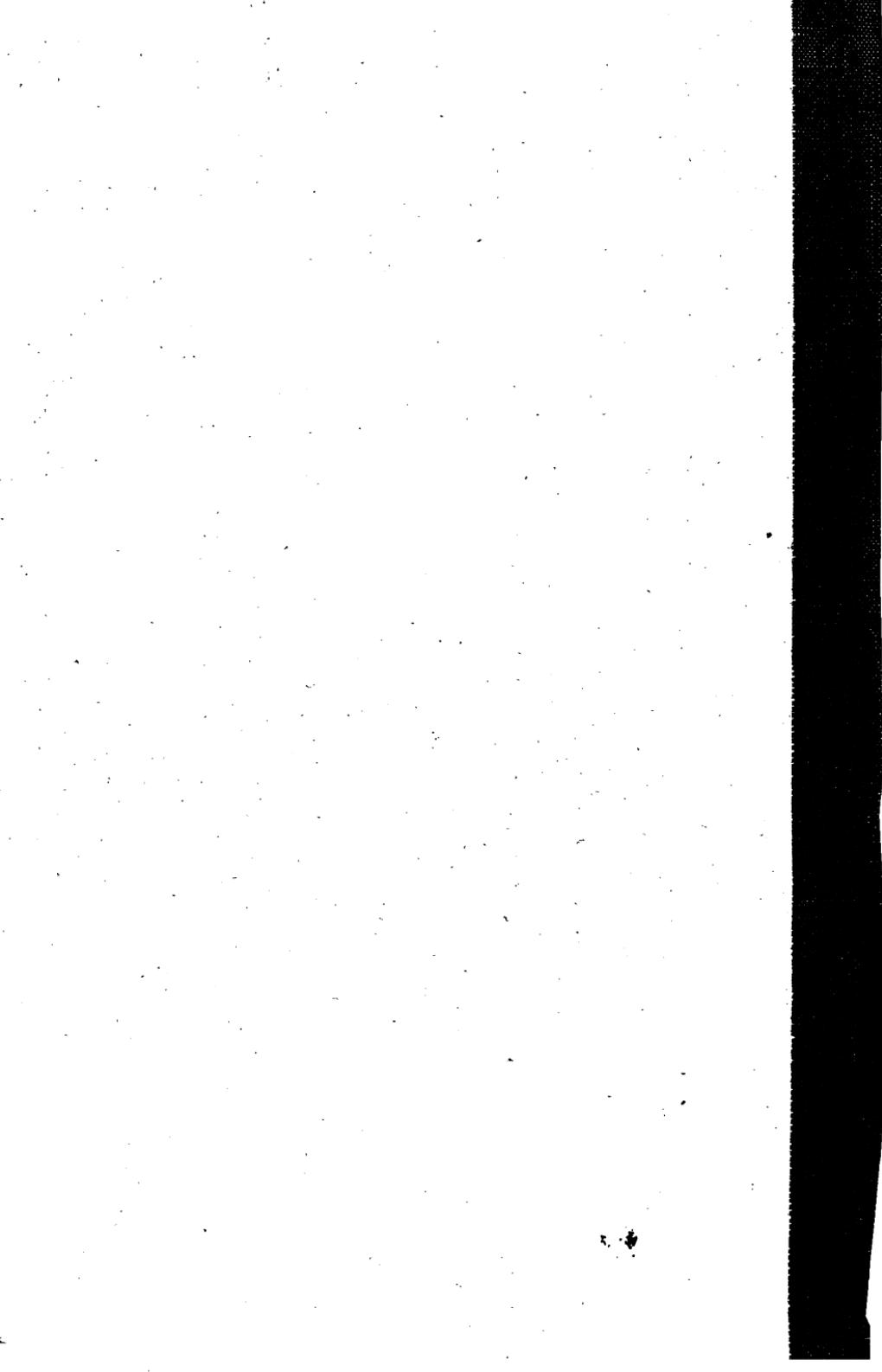
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